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THE ILLUSTRATED EONDON NEWS,



NUMBER 7051 VOLUME 274 FEBRUARY 1986



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COVER PHOTOGRAPH
Beauty and the beast: Ozmilion
Admiration preparing to look his
best for Cruft's, by Ric Gemmell.



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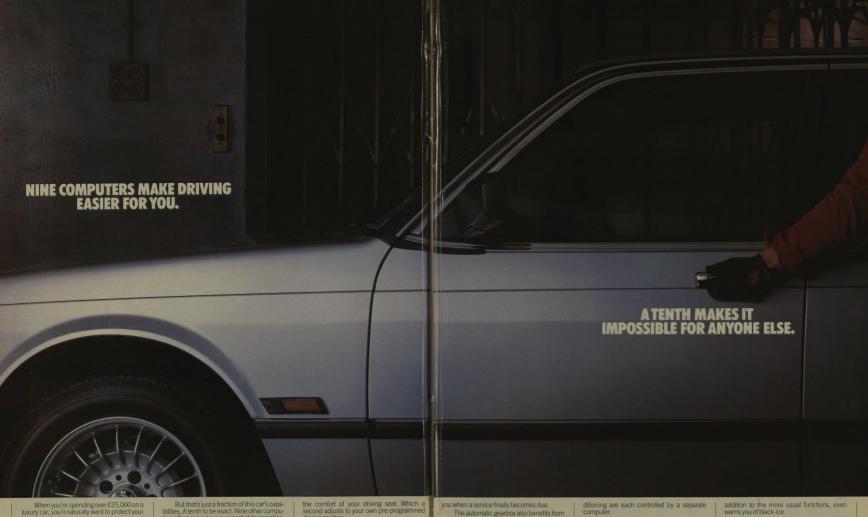
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HIGHLIGHTS

Saturday, February 1

The Pope pays a pastoral visit to India, which includes a meeting with the Archbishop of Canterbury, Robert Runcie, in Bombay (Feb 9). It is the Pope's 29th trip abroad since his election in October, 1978. Until 10.

International rugby: France *v* Ireland in Paris; Wales *v* Scotland in Cardiff.

Point-to-point season starts.

Sunday, February 2

Candlemas commemorates the purification of the Virgin, who presented the infant Christ to the Temple at Jerusalem 40 days after his birth. The custom of observing the festival with lighted candles came into common use in the 11th century.

Annual Clowns' Service, attended by members of the Clowns International Club, in full costume, is held at St Paul's, Chillerton Road, SW17 at 4pm—its usual venue, Holy Trinity Church, E8 having been damaged by fire last October. Free show in the church hall afterwards.

Wednesday, February 5

First International Golf Show opens at the Barbican, with displays of golfing equipment, fashions and holidays (Wed-Fri 10am-7.30pm, Sat until 6pm). Until 8.

Cleveland Orchestra, under Christoph von Dohnányi, performs at the Royal Festival Hall at 7.30pm (on 6, at the Barbican, 7.30pm).

Thursday, February 6

The President of the Royal Academy, Roger de Grey, delivers the first in a series of annual Reynolds Lectures, at the Royal Academy (6.30pm).

Friday, February 7

General election scheduled to be held in the Philippines. The principal challenger to the incumbent of 20 years' standing, President Ferdinand Marcos, is Mrs Corazon Aquino, widow of opposition leader Benigno Aquino, who was killed as he returned from self-imposed exile in 1983.

Cruft's Dog Show at Earls Court, with obedience championships for dogs and bitches on Friday and Saturday at 9am, and the agility competition finale on Sunday at 4.45pm. Until 9.

Ballet Rambert première, Robert North's *Fabrications*, designs by the Emanuels, at Manchester's Royal Northern College of Music (7.30pm).

How to Survive the Nine to Five, four-part television series concerned with stress and satisfaction at work, starts on Channel 4, presented by Cary Cooper, Professor of Organizational Psychology at Manchester University Institute of Technology (10.30pm).

Sunday, February 9

Chinese New Year—the Year of the Tiger—is celebrated in London's Soho Chinatown and other centres in Britain, with traditional thanksgiving ceremonies, music and lion



Based on the evidence of former years, some seven to eight million Valentines will be exchanged, and many thousands of loving messages published in the newspapers, on February 14. At the Barbican, The London Concert Orchestra, under Nicholas Cleobury, will play love classics, including Tchaikovsky's Romeo and Juliet Fantasy Overture and Rachmaninov's Piano Concerto No 2.

dances. The Chinese 12-month lunar calendar dates back 2,000 years, each one in its 12-year cycle named after an animal.

Gennadi Rozhdestvensky conducts the first of four concerts with the LSO at the Barbican (7.45pm). Also 13,16,20.

New moon rises at 12.55am.

Monday, February 10

Gwyneth Jones, who was made a DBE in the New Year Honours, returns to Covent Garden to sing the title role in *Salome* (8pm).

Tuesday, February 11 Shrove Tuesday.

Wednesday, February 12 Ash Wednesday.

Thursday, February 13

Stephen MacDonald's Edinburgh Festival award-winning play, *Not About Heroes*, about the friendship of war poets Siegfried Sassoon and Wilfred Owen, has the first of 12 performances at the Cottesloe (7pm).

Friday, February 14

St Valentine's Day.

An annotated typescript of Henry Miller's *Tropic of Cancer* and a rare presentation copy to Boswell of Johnson's *Political Tracts* come up for sale at Sotheby's New York.

Saturday, February 15

Boat, Caravan and Leisure Show at Birmingham's National Exhibition Centre (daily 11am-8pm). Until 23.

Boxing: Barry McGuigan defends his world featherweight title in Dublin against Fernando Sosa of Argentina.

International rugby: Ireland v Wales in Dublin; Scotland v England at Murrayfield.

Sunday, February 16

Snooker: ICI Dulux British Open Championship at Derby. Until March 2.

Monday, February 17

The Queen and Duke of Edinburgh's tour of Nepal begins, with a state drive through Kathmandu. It includes a visit to the Chitwan National Park and Tiger Tops game lodge. Until 21.

The Prince of Wales begins tour of Texas as part of the state's 150th anniversary celebrations, with visits to Dallas, Houston, Austin and San Antonio. Until 21.

Tuesday, February 18

Cricket: first one-day international West Indies v England in Jamaica.

Wednesday, February 19

Forty Years of Modern Art 1945-85 opens at the Tate Gallery. Until April 27.

Thursday, February 20

Art and Time exhibition opens at the Barbican. Until April 27.

Philharmonia Orchestra begins a Britten/ Elgar series at the Royal Festival Hall at 7.30pm (and 23, continuing through March).

Friday, February 21

Cricket: First Test, West Indies v England, starts in Jamaica. Until 26.

Saturday, February 22

The Queen and the Duke of Edinburgh arrive in Auckland for their tour of New Zealand. Until March 2.

Athletics: European Indoor Championships in Madrid (and 23).

British Magical Championships in Blackpool, at which 19 top acts compete for the title of British Magical Champion (and 23).

Sunday, February 23

Borodin String Quartet plays the first in a series of seven concerts devoted to Shostakovich at the Queen Elizabeth Hall at 3pm (also 26, 7.45pm).

Monday, February 24

Marisa Robles, accompanied by 20 pupils with their harps, celebrates 25 years of music making, at the Royal Festival Hall (7.30pm).

Full moon rises at 3.02pm.

Tuesday, February 25

27th Soviet Party Congress opens in Moscow. It will officially adopt Soviet leader Gorbachev's first five-year plan and his long-range economic guidelines. Both are expected to put military spending before domestic reform because of President Reagan's unwillingness to drop the Strategic Defence Initiative (Star Wars)

Neil Simon's *Brighton Beach Memoirs*, with Frances de la Tour and Steven Mackintosh, has its British première at the Lyttelton (7pm).

Athletics: GB v USSR at Cosford.

Thursday, February 27

First performance of the Welsh National Opera's new production of *Otello*, with Jeffrey Lawton singing the title role, New Theatre, Cardiff (7.15pm).

LISTINGS

THE ILN'S SELECTIVE GUIDE TO THE ARTS AND ENTERTAINMENT



ILN ratings

** Highly recommended

* Good of its kind

Not for us

THEATRE

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it As You Like It appears in each section. Opening dates where Adrian Noble's original "dust-sheet" prongually held

Across from the Garden of Allah

world of Hollywood. Charles Wood's comedy, 638 8891, cc), REVIEWED JUNE, 1985. directed by Ron Daniels, is not suitable for *Barnum children or the easily offended. Ian 29-Feb 15. Yvonne Arnaud, Guildford, Surrey (0483 60191, cc).

Are You Lonesome Tonight?

work very well. Still, fans will see their hero 1317, cc). REVIEWED MAY, 1985. (acted by Martin Shaw) in decline & hear Blithe Spirit some celebrated numbers sung by Simon Joanna Lumley, Simon Cadell & Jane Asher in

given are first nights. Reduced price previews are duction has been much changed & elaborated since Stratford. Juliet Stevenson's Rosalind still rules this unexpected Arden: & Nicky Henson copes, often successfully, with Touch-Nigel Hawthorne & Glenda Jackson play a stone & with his usually trying Seventh Cause screen-writer & his wife caught up in the speech. Barbican, Silk St, EC2 (628 8795,

Whether the great American showman was as gymnastic as this we shall never know; but Michael Crawford, who must be in uncommon training, almost persuades us. The musi-Alan Bleasdale's loyal effort to rescue Elvis cal is a good synopsis of Barnum's strange Presley's posthumous reputation does not career. Victoria Palace, Victoria St, SW1 (834

Bowman. Phoenix, Charing Cross Rd, WC2 Noël Coward's comedy. Opens Jan 30. Vaude-(836 2294, cc 240 9661). REVIEWED OCT, 1985. ville, Strand, WC2 (836 9987, cc 836 5645).

Pacino is the ordinary man drawn into the fighting.

Pam Gems has made a version of the famous Dumas story that presumably is in tune with current ideas. It is, anyway, very well managed in Ron Daniels's production for the RSC: & the truth of the central performance by Frances Barber as the consumptive courtesan deserves everyone's applause. Comedy. Panton St, SW1 (930 2578, cc 839 1438).

superbly staged battle scene in Revolution: Hugh Hudson's film about the

American War of Independence, opening on January 31, vividly conveys

the action and atmosphere of a period in American mater, by Hollywood (see Listings, page 10). The strength of the film, shot on location the action and atmosphere of a period in American history neglected

in Britain, lies in its splendid visual re-creation of late 18th-century warfare. Al

Although nobody has suggested that T. S. Eliot's cat poems are among his masterpieces, Andrew Lloyd Webber uses them with craft as the basis of a musical that goes on witty naturalism the social dilemmas of a prowling. New London, Drury Lane, WC2 newcomer who is promoted rapidly to a lead-(405 0072, oc 379 6433).

Charlie & the Chocolate Factory

Stage adaptation by Jeremy Raison of Roald Dahl's popular children's book, with music. Until Feb 15. Sadler's Wells, Rosebery Ave, EC1 (278 8916, cc).

*The Cherry Orchard

Over the years Chekhov's people have become valuable friends. Those from his last work-especially Lopakhin & Pischik, acted by Ian McKellen & Roy Kinnear-are back in a production by Mike Alfreds that may be questionable in some ways, now & then textually unexpected, but which keeps us happily conscious of an interplay that can never be too familiar, Cottesloe, National Theatre, South Bank SE1 (928 2252 cc)

**A Chorus of Disapproval

Alan Ayckbourn explains (& directs) with ing role in an amateur operatic production. Splendidly played by Bob Peck (as the diffident tyro) & Michael Gambon (as a hurricane of a Welsh director). Olivier, National Theatre, South Bank, SEI (928 2252, oc). REVIEWED SEPT. 1985.

In this traditional pantomime, with costumes In by the Emanuels, Paul Nicholas plays Prince Lesley Mackie plays Judy Garland in this musi-Charming & Sarah Payne Cinderella. Des cal play which traces the singer's rise & tragic O'Connor is Buttons & guest star Anna Neagle plays the Fairy Godmother. Until Feb 22. Palladium, Argyll St, W1 (437 7373, cc).

*Daisy Pulls it Off

Denise Deegan's topping school story is precisely the kind of piece (though with tongue in cheek) that Angela Brazil might have writ- McGann & Carol Sloman, Astoria, Charing ten. David Gilmore's production gets funnier Cross Rd, WC2 (734 4287, cc). with the years. Globe, Shaftesbury Ave, W1 Les Liaisons Dangereuses (437 1592, cc). REVIEWED JUNE, 1983.

The Dragon's Tail

Although her technique is unmarred. tepid comedy analysing the life of a career Silk St. EC2 (628 8795, 638 8891, cc). woman is less amusingly dragonish than we The Light Rough Ave W1 (437 2663 cc)

The Duchess of Malfi Philip Prowse's treatment of John Webster's 0301) Jacobean tragedy is so rightly atmospheric Look, No Hans! how verse & prose should be spoken. Lyttel-

Final performances of Tim Rice & Andrew *Love for Love Lloyd Webber's emotional music drama, Peter Wood has returned to Congreve's 741 9999). REVIEWED AUG, 1978.

Fatal Attraction

Cheese-knives, thunderstorms & a steaming Legend. Lyttelton. REVIEWED DEC, 1985. centre-stage jacuzzi have a fatal attraction for ★Me & My Girl the American author, Bernard Slade, The their way. Theatre Royal, Haymarket, SW1 (030 0832 m)

*42nd Street

An American showbusiness musical that is an matist, writes of the aftermath of the seizure admirable example of high-geared professionalism & includes such songs as tale of an Apache's bitter personal revenge is "Shadow Waltz", "We're in the Money", "Lullaby of Broadway" & the irresistible & aided by the intensity of Ben Kingsley's per-"Shuffle Off to Buffalo". Theatre Royal, Drury Lane, WC2 (836 8108, cc). REVIEWED OCT, 1984.

Loewe musical in which the adolescent Gigi learns what is expected of her in a Parisian REVIEWED MAY, 1985. family with a dubious tradition. Amanda *Les Misérables such people as Siân Phillips, Beryl Reid & W1 (437 3686, cc 434 1550).

*Guys and Dolls

No one rocks the boat dangerously in this ingenuity of its settings. Palace, Shaftesbury National Theatre revival of the Broadway Ave, WC2 (437 6834, cc 437 8327). classic musical, score by Frank Loesser. The The Mousetrap performances of Lulu, Norman Rossington & Agatha Christie's thriller, after 33 years, David Healy-but why be selective?-would have much cheered Damon Runyon, Prince of son's Column, but there must always be Wales, Coventry St, W1 (930 8681, cc 930 people to see it, gratified, for the first time. St 0844). REVIEWED AUG, 1985.

Ronald Harwood's title can have a wide **Mrs Warren's Profession interpretation. At the heart of his excellent Shaw's third play, banned from the public piece are Maggie Smith & Edward Fox as a stage in Britain for so long, remains strongly pair of professionals at an Anglo-Russian theatrical after more than 90 years. There event &, off-duty, in an Earls Court flat. Text could hardly be more persuasive perform-& acting (much aid from Doreen Mantle & ances of Mrs Warren, the international John Moffat) comprise an unusual night. bordello-keeper, & her alarming New Woman the effect of the underground Criterion audiplays Sassoon, with Simon Dutton as ***>

Queen's, Shaftesbury Ave, W1 (734 1166, cc). daughter than those by Joan Plowright & ence responding to Ray Cooney's storm-along

end. Until Feb 8. Greenwich. Crooms Hill. SE10 (858 7755, cc 853 3800).

We have already a musical about Elvis Presley. Now, across the road, John Lennon has the full treatment, with such players as Mark

Christopher Hampton's adaptation of Laclos's novel about decadence & sexual cynicism among the French aristocracy in the last Penelope Keith in Douglas Watkinson's rather years of the ancien régime. The Pit, Barbican,

might have expected. Apollo, Shaftesbury Alfred Lynch & Louise Jameson in a new comedy by Brian Thompson, Until Feb 22. Hampstead, Swiss Cottage Centre, NW3 (722

(Death stalking the corridors) that one This wildest of farces (by John Chapman & wishes he had thought more of the sound. Ian Michael Pertwee) may not be very informa-McKellen's Bosola, grimly dominant, shows tive about industrial espionage but it does tell us a lot about comedy technique as practised ton, National Theatre, South Bank, SE1 (928 by David Jason & Richard Vernon. A good night-but do not ask too many questions. Strand, Aldwych, WC2 (836 2660, cc).

directed by Harold Prince. Until Feb 8. Prince comedy after 20 years. The narrative is forti-Edward, Old Compton St, W1 (437 6877, cc fied by a re-creation of the atmospheric Lila de Nobili settings, & by a superb Restoration performance: Michael Bryant's Sir Sampson

The Lambeth Walk & other tunes return narrative that includes these things is an ex- cheerfully with Enn Reitel in Lupino Lane's tremely indifferent thriller through which part, & so inventive a comedian as Frank Susannah York & Denis Quilley have to battle Thornton to join him. Adelphi, Strand, WC2 (836 7611, cc 836 7358), REVIEWED APR, 1985.

Bernard Pomerance, a compassionate draof Red Indian territory in North America. His damaged by the involved method of its telling formance. The Pit.

★The Merry Wives of Windsor

The Stratford production, with Falstaff An unfussed production of the Lerner-&- (Peter Jeffrey) & friends in the manner & costume of the 1950s. Opens Jan 28. Barbican.

Waring plays her winningly, surrounded by I imagine that the full flood of Victor Hugo, in this musical of Parisian derivation, will run Jean-Pierre Aumont, Lyric, Shaftesbury Ave, for some time. It is worth experiencing for its vitality (in the RSC production by Trevor Nunn & John Caird) & for the evocative

seems to be as much a part of London as Nel-Martin's, West St, WC2 (836 1443, cc 379 ★The Road to Mecca

Jessica Turner Lyttelton

Percy Blakeney is obviously the personage ing, but can never find, Beverley Cross's treatment of the Orczy play reaches London happily from Chichester. Her Majesty's, Hav-

Starlight Express

farce, Criterion, Piccadilly Circus, W1 (930)

Lloyd Webber has written it, Trevor Nunn

directs, & the cast wears roller-skates. Apollo

Victoria, Wilton Rd, SW1 (828 8665, cc 630

Richard Harris has devised, & Julia Mackenzie

York's, St Martin's Lane, WC2 (836 5122, cc.

836 9837), REVIEWED NOV. 1984.

3216, oc 379 6565), reviewed May, 1983.

Michael Siberry heads the cast in this revival market, SW1 (930 4025, cc 741 9999).

With a title that seemed inspired when the Torch Song Trilogy play opened 15 years ago, this is the Mouse- During this relentless evening, Antony Sher trap of farce. Its director, Allan Davis, keeps exposes, often flamboyantly, the dreary priit fresh. Garrick, Charing Cross Rd, WC2 (836 vate life of a Jewish drag queen. Harvey Fier-

Opens Jan 29. The Pit.

vier, REVIEWED IINE, 1985.

David Pownall's stage adaptation of Jane Aus-

as Mr & Mrs Rennet Jan 29 Mar 8 Old Vic

Waterloo Rd, SE1 (928 7616, cc 261 1821).

**The Real Inspector Hound/

McKellen as Mr Puff, Olivier,

tress. Cottesloe. REVIEWED APR. 1985.

*Run For Your Wife

Pride & Prejudice

Kingsley, in the surge of the Othello music, 379 6565). though speaking with resourceful vigour, is

REVIEWED NOV. 1985. Peter Pan-the Musical Bonnie Langford takes the title role in a new Wife Begins at Forty version of J. M. Barrie's much-loved play Comedy about a husband who decides to take which manages to be efficient & not much steps to save his marriage just as his wife has more. Until Mar 1. Aldwych, Aldwych, WC2

West St. WC2 (836 6111, cc 836 1171). (836 6404, cc 741 9999) Dusty Hughes's translation of Gorky's play Although the personage of the title appears about the tangled lives of a Russian family.

ten's novel, with Peter Sallis & Pauline Yates FIRST NIGHTS

Brighton Beach Memoirs

Steven Mackintosh plays a 14-year-old boy whose thoughts are the basis of Neil Simon's A grand double bill. Tom Stoppard's play, in play, set in 1937 Brooklyn. Frances de la which two drama critics find themselves Tour plays his mother. Opens Feb 25, Lyttelinvolved with the action on stage, partners ton, National Theatre, SE1 (928 2252, oc). Sheridan's seldom-revived comedy, which A Month of Sundays

has a particularly fine performance by Ian In Bob Larbey's new play, George Cole plays

a resident of an old folks' home reminiscing with members of his family as they come to Yvonne Bryceland, Charlotte Cornwell & Bob visit him. Opens Feb 7. Duchess, Catherine St, Peck return with Athol Fugard's semi-poetic WC2 (836 8243, cc 379 6433).

portrait of an eccentric South African sculp- Not About Heroes

Stephen MacDonald's play is about the friendship between Siegfried Sassoon & Wilfred If Piccadilly Circus heaves regularly in the Owen after they met in 1917 at an Edinburgh evenings (& at matinée times), it is merely nerve hospital. Stephen MacDonald himself

In a musical-comedy Tahiti the mutiny is led ★The Scarlet Pimpernel by Fletcher Christian, played by David Essex Donald Sinden's gloriously unflustered Sir (who has also written the score). A magnificent ship (William Dudley's) & a detailed per- those revolutionary Frenchmen (including formance (Frank Finlay's as Captain Bligh), Charles Kay as the envoy Chauvelin) are seekbut little else. Piccadilly, Denman St, W1 (437 4506, oc 379 6565), reviewed Sept, 1985.

**Nicholas Nickleby, Parts I & II

of the RSC's award-winning production. Until Feb 8, Royal Shakespeare Theatre, Stratfordupon-Avon, Warwicks (0789 295623, oc); If you have ever played at trains, you will Feb 17-Mar 29. Theatre Royal, Newcastle probably like this-otherwise not. Andrew upon Tyne (0632 322061, cc 0632 323380). REVIEW ON P 64.

★Noises Off

Michael Frayn's irresistibly relishing farce. 6262), REVIEWED MAY, 1984. which takes place during the performance of another farce, on tour, may deter potential actors & actresses: possibly good news for has directed, a comedy that shows what can Equity. Savoy, Strand, WC2 (836 8888, oc happen when you learn to tap-dance. Duke of 379 6219), REVIEWED APR, 1982.

No Sex Please, We're British

4601, cc). stein's three linked pieces are a protracted

appeal for compassion on behalf of gays. A small-scale production by Terry Hands. Ben Albery, St Martin's Lane, WC2 (836 3878, cc has some of the power, less of the glory (even *Two Into One so, he can be keenly touching). David Suchet. Ray Cooney's grand farce about a junior

Minister who proposes to spend an illicit not really a persuasive Iago. Barbican. afternoon in a hotel with a Downing Street secretary, Shaftesbury, Shaftesbury Ave, WC2 (379 5399, oc 741 9999), reviewed DEC 1984

resolved to seek a divorce. Ambassadors,

only briefly in the 13th chapter of the Second Book of Samuel, in Peter Shaffer's play he is on stage practically all the time. The narra-In spite of its name, Howard Brenton & David tive—disaster among King David's Hare call it "a Fleet Street comedy". No children-concerns Amnon's rape of his halfmiracle of construction, it is lucky enough to sister Tamar. There seemed no reason to have Anthony Hopkins as a South African expand it, but Alan Bates as Yonadab, combusinessman who cuts a swathe through the mentator & voyeur, Leigh Lawson as Amnon, English newspaper business. Until Mar 1. Oli- & Wendy Morgan (the rape victim) are earnestly in the key of an elaborate Peter Hall production. Olivier. REVIEWED JAN, 1986.

THEATRE continued

Owen. Opens Feb 13. Cottesloe, National Theatre, South Bank, SEI (928 2252, cc).

One of Us

New play by Robin Chapman about Anthony Blunt & Guy Burgess. Feb 13-Mar 29. Greenwich, Crooms Hill, SE10 (858 7755, cc 853 3800).

Progress

Diana Quick & Mike Gwilym in Doug Lucie's play about the fashionable Lefties & sexual liberationists of NW6. Feb 12-Mar 15. Lyric Hammersmith, King St, W6 (741 2311, cc).

Women Beware Women

Thomas Middleton's play adapted by Howard Baker, with Joanne Whalley, Maggie Steed & Nigel Davenport. Feb 4-Mar 15. Royal Court, Sloane Sq, SW1 (730 1745, cc).

CINEMA

The following films are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact location & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Agnes of God (15)

Jane Fonda plays a psychiatrist investigating a young nun, Meg Tilly, who has killed her own new-born baby, & comes up against a determined Mother Superior played by Anne Bancroft. Norman Jewison's film emanated from the Broadway stage, & is frequently histrionic. Opens Feb 14. Odeon, Haymarket, SW1 (930 2738, cc).

Alamo Bay (15)

Louis Malle's new film is about a young woman whose love for a Texas fisherman draws her into a confrontation between local shrimpers & Vietnamese refugees in the area. Opens Jan 31.

★Back to the Future (PG)

An original & entertaining film, directed by Robert Zemeckis, with Michael J. Fox as a 1980s youth whisked in a time machine back to 1955. REVIEWED DEC, 1985.

Best Defence (15)

In William Huyck's comedy Dudley Moore plays the inventor of a missile guidance system which almost destroys the tank officer testing it (played by Eddie Murphy).

Car Trouble (18)

Julie Walters & Ian Charleson play a night-marish suburban couple who quarrel over his passion for a scarlet Jaguar, in which she seduces the garage man. See it & mourn for British screen comedy. Opens Feb 28. Canon, Oxford St, W1 (636 0310), Panton St, SW1 (930 0631).

**A Chorus Line (PG)

Richard Attenborough's brilliant film version of the Broadway musical is full of vitality & power. Michael Douglas is excellent as the director who requires the 17 most promising aspirants to talk about themselves. REVIEWED IAN 1986

Dangerous Moves (PG)

Michel Piccoli, Liv Ullmann & Leslie Caron in a film about a chess competition. Opens Feb 6. Academy, 165/7 Oxford St, W1 (437 2981).

Death in a French Garden (18)

In Michel Deville's French thriller, Michel Piccoli & Nicole Garcia play a rich couple who hire a young music teacher for their daughter. He has an affair with the wife, unaware that she is in fact setting him up for her own murderous ends. Opens Jan 23. Camden Plaza, 211 Camden High St, NW1 (485 2443); Chelsea Cinema, King's Rd, SW3 (351 3742, cc).

Death Wish 3 (18)

Charles Bronson is a lot older, but still more than a match for an army of punks terrorizing an entire east New York district which the police have virtually abandoned.

★Defence of the Realm (PG)

A Fleet Street journalist, played by Gabriel Byrne, stumbles on a cover-up involving an accident at a nuclear base, & sets out to expose the truth. David Drury's film uses authentic backgrounds but wrecks its veracity by making its newspapermen behave like conventional stereotypes.

Dreamchild (PG)

Gavin Millar's first cinema feature, from a Dennis Potter script, disappoints. Coral Browne plays the elderly Alice recalling on a visit to America in the 1920s her relationship with an Oxford don, the Reverend Charles Dodgson (Lewis Carroll) 70 years earlier. An interesting idea is marred by self-conscious treatment & hideous Muppet monsters.

Jagged Edge (18)

Richard Marquand's psychological thriller is about the efforts of a newspaper publisher to clear himself from suspicion of having murdered his wealthy wife.

King Solomon's Mines (PG)

An awful adaptation of the famous Rider Haggard yarn, with Richard Chamberlain as Allan Quatermain. Even the Stewart Granger version of 1950 was better. J. Lee Thompson directed.

**Kiss of the Spider Woman (15)

A touching, masterly performance by William Hurt as a homosexual locked up in a South American jail with a political prisoner. To while away the time he describes episodes from the plot of a 1940s pro-Nazi movie. REVIEWED JAN, 1986.

*Legend (PG)

Ridley Scott's spectacular fairy tale combines a love story, grotesque creatures & a horrific villain played by Tim Curry. Mia Sara plays a beautiful princess who falls into his clutches. REVIEWED DEC. 1985.

★No Surrender (15)

Alan Bleasdale wrote & Peter Smith directed this brilliant black comedy of dissent between the Catholic & Protestant Irish in Liverpool, with two coach parties inadvertently sharing a night out at the same club. Michael Angelis makes an impressive film début as the new manager. Opens Feb 14. Odeon, Haymarket.

Orion's Belt (15)

Norwegian thriller, directed by Ola Solum, set on the border between Russia & Arctic Norway.

Re-Animator (18)

A horror spoof from an H. P. Lovecraft story about the inevitable mad scientist rejuvenating cadavers with a magic serum, & then facing angry zombies. Starring Bruce Abbott, Barbara Crampton, Jeffrey Combs, & directed by Stuart Gordon.

**Revolution (PG)

Hugh Hudson's new film, about the American War of Independence, with Al Pacino, Nastassja Kinski & Donald Sutherland. Opens Jan 31. ABC Fulham Rd, SW10 (370 2636, cc 370 2110); Warner West End, Leicester Sq, WC2 (439 0791). REVIEW ON P65.

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Rocky IV (PG)

Sylvester Stallone's bruiser faces up to a cold Russian automaton who has killed Apollo Creed, the black opponent of Rocky I. The hate bout takes place in a chilly Siberian stadium, & ends with a grunted plea for peace. Does America really need Reagan when it has Stallone? Opens Jan 24. Leicester Square Theatre, WC2 (930 5252).

★Silverado (PG)

Lawrence Kasdan's western, a sprawling affair with a sense of exhilaration & energy, has some of its action rendered obscure by hasty & drastic editing. Two law-breaking brothers join a couple of freewheeling underdogs to outwit the corrupt sheriff of Silverado. Linda Hunt makes a memorable appearance as the saloon keeper.

**Streetwise (18)

Remarkable documentary by Martin Bell, who filmed eight weeks in the life of street teenagers in Seattle. Disowned by or runaways from their parents, they have mostly become pushers, pimps & child prostitutes. A moving, occasionally funny, but mostly sad view of a side of city life most people ignore. Opens Feb 14. Screen on the Green, Islington Green, N1 (226 3520).

Teen Wolf (PG)

Michael J. Fox, the engaging hero of Back to the Future, reappears in this modest comedy with occasional laughs as a college athlete by day, werewolf by night. Part of the new cycle of co-ed horror movies. Opens Jan 24. Plaza; ABCs Bayswater, 89 Bishop's Bridge Rd, W2 (229 4149) & Fulham Rd.

Year of the Dragon (18)

Mickey Rourke plays a captain in the New York police force in Michael Cimino's film about the city's struggle against the Chinese "Mafia".

Certificates

U= unrestricted

PG = passed for general exhibition but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years. 18 = no admittance under 18 years.

MUSIC

BARBICAN

Silk St. EC2 (638 8891, 628 8795, cc).

London Symphony Orchestra & Chorus. Richard Hickox conducts Elgar's oratorio The Dream of Gerontius, with Felicity Palmer, mezzo-soprano, Arthur Davies, tenor, John Shirley-Quirk, bass-baritone. Feb 1, 7.45pm.

City of London Choir, London Bach Orchestra. Donald Cashmore conducts Handel's Messiah, with Lesley Garrett, soprano, Catherine Wyn-Rogers, contralto, William Kendall, tenor, Mark Wildman, bass. Feb 3, 7.30pm.

BBC Symphony Orchestra. John Pritchard conducts the complete symphonies by Brahms. Nos 1 & 2. Feb 5, 7.45pm. Nos 3 & 4. Feb 7, 7.45pm.

Cleveland Orchestra. As part of their European tour this distinguished American orchestra under Christoph von Dohnányi play Mendelssohn's Italian Symphony, Tchaikovsky's "Pathétique" Symphony & Mozart's Oboe Concerto in D, with John Mack as soloist. Feb 6, 7.30pm.

London Symphony Orchestra. Gennadi Rozhdestvensky conducts four concerts.

Works by Prokofiev & Stravinsky plus Rachmaninov's Piano Concerto No 2, with the Japanese pianist Kazune Shimizu making his British début as soloist. Feb 9, 7.30pm. An all-Sibelius programme with Henryk Szervng as soloist in the Violin Concerto. Feb 13. 7.45pm. An all-Russian programme with Viktoria Postnikova as soloist in Tchaikovsky's Piano Concerto No 1, & Alfreda Hodgson, mezzo-soprano, as soloist in Prokofiev's cantata Alexander Nevsky. Feb 16, 7.30pm. Rozhdestvensky is conductor & pianist in a programme devoted to Debussy, Ravel & Stravinsky, Feb 20, 7.45pm.

London Concert Orchestra. A St Valentine's Day programme of popular works by Tchaikovsky, Bizet, Ravel & Rachmaninov's Piano Concerto No 2, with Craig Sheppard as soloist. Feb 14, 7.45pm.

BBC Philharmonic Orchestra. Edward Downes conducts Britten's Our Hunting Fathers & Elgar's Symphony No 2. Feb 16. 3.15pm.

International Lunchtime Concerts. Misha Dichter, piano, plays Liszt & Schubert. Feb 19, 1pm. Borodin String Quartet include Borodin's Quartet No 2 in their recital. Feb

Royal Philharmonic Orchestra. Michael Tilson Thomas conducts an all-Beethoven programme, with Dmitri Sitkovetsky as soloist in the Violin Concerto. Feb 19, 7.45pm.

London Symphony Orchestra. Viktoria Mullova is the soloist in Shostakovich's Violin Concerto No 1, under the baton of the composer's son Maxim Shostakovich, who also conducts Mahler's Symphony No 1. Feb 23, 7.30pm.

Scottish Chamber Orchestra. Franco Petracchi is conductor & double bass soloist in Dragonetti's Double Bass Concerto; he also conducts Paganini's Violin Concerto No 1, with Ruggiero Ricci as soloist, & both take part in Bottesini's Grand Duo for violin & double bass. Feb 24, 7.45pm.

FESTIVAL HALL

South Bank, SE1 (928 3191, cc 928 8800).

Daniel Barenboim, piano. Liszt's Première année, Suisse, from Années de pèlerinage & Beethoven's Hammerklavier Sonata. Feb 2, 3.15pm.

London Philharmonic Orchestra. Klaus Tennstedt conducts an all-Schumann programme, with Radu Lupu as soloist in the Piano Concerto. Feb 3, 7.30pm.

Young British Organists. A series of RFH débuts. Jane Watts, Feb 5; Catherine Ennis, Feb 12; Patrick Russill, Feb 19; Colin Andrews, Feb 26; all at 5.55pm.

Cleveland Orchestra & Chorus. Christoph von Dohnányi conducts Beethoven's Choral Symphony with Kairita Mattila, soprano, Alfreda Hodgson, mezzo-soprano, Siegfried Jerusalem, tenor, Robert Lloyd, bass. Feb 5,

Swedish Radio Symphony Orchestra. Esa-Pekka Salonen conducts Beethoven's Piano Concerto No 3, with Mitsuko Uchida as soloist, & Mahler's Symphony No 1. Feb 10, 7.30pm.

Philharmonia Orchestra, Zemel Choir. Geoffrey Simon conducts Bernstein's Chichester Psalms & the first European performance of Benjamin Lees's Symphony No 4. Feb 11, 7.30pm.

English Chamber Orchestra. Directing from the keyboard, Daniel Barenboim is soloist in Beethoven's Piano Concertos Nos 1 & 2. Feb 16, 3.15pm.



Marisa Robles silver jubilee concert at the Festival Hall, February 24.

BBC Symphony Orchestra & Chorus. John Pritchard conducts Mahler's Symphony No 2, with Felicity Lott, soprano, & Felicity Palmer, mezzo-soprano. Feb 16, 7.30pm.

Bach Choir, Philharmonia Orchestra. David Willcocks conducts the first London performance of Paul Patterson's Mass of the Sea. Feb 18, 7,30pm.

Philharmonia Orchestra. The orchestra's Britten/Elgar series opens with Britten's Four Sea Interludes & Les Illuminations, & Elgar's Symphony No 1, conducted by Andrew Davis. Feb 20, 7.30pm. The second concert is devoted to Britten's War Requiem, with the Southend Boys' Choir, Julia Varady, soprano, Robert Tear, tenor, Dietrich Fischer-Dieskau, baritone. Feb 23, 7.30pm.

Alfred Brendel, piano. Liszt's Suisse & Italie, from Années de pèlerinage. Feb 23,

Marisa Robles, harp, James Galway, flute, English Chamber Orchestra, Ann Mackay, soprano. The distinguished Spanish harpist celebrates 25 years of music making in the company of 20 of her past & current pupils who all take part in a version of Handel's Harp Concerto. Feb 24, 7.30pm.

London Philharmonic Orchestra, Georg Solti conducts Schubert & Bruckner. Feb 25,

Royal Philharmonic Orchestra. Michael Tilson Thomas conducts Mahler's Symphony No 5. Feb 26, 7.30pm.

LOGAN HALL

20 Bedford Way, WC1. Box office: Bloomsbury Theatre, 15 Gordon St, WC1 (387 9629, cc 380 1453).

London Sinfonietta. Diego Masson conducts Takemitsu's Rain Coming & Rain Spell, Birtwistle's Secret Theatre & Weill's Kleine Dreigroschenmusik. Feb 12, 7.30pm.

QUEEN ELIZABETH HALL

South Bank, SE1 (928 3191, cc 928 8800).

Chilingirian String Quartet. Masterpieces of the string quartet. Schubert, Berg, Beethoven. Feb 2, 3pm. Mozart, Debussy, Brahms. Feb 16, 3pm.

London Sinfonietta. Diego Masson conducts world premières of works by George Benjamin & Mark-Anthony Turnage, with music by Stravinsky. Feb 4, 7.45pm.

Peter Donohoe, piano. Bach, Busoni, Liszt.

English Chamber Orchestra, ECO Wind Ensemble. With Mitsuko Uchida directing from the keyboard, the ECO Mozart cycle continues. Feb 14, 7.45pm.

Igor Oistrakh, violin, Natalia Zertsalova piano. Mozart, Beethoven, Liszt, Ysäve, Wieniawski, Feb 16, 7,15pm.

Dmitri Alexeev, piano. 24 Chopin Preludes. Feb 17, 7,45pm.

Borodin String Quartet, Fitzwilliam String Quartet. The first concert of seven by the Borodin Quartet devoted to Shostakovich includes two pieces for string octet & String Quartets Nos 1 & 3. Feb 23, 3pm. The second comprises String Quartets Nos 2 & 12. Feb 26, 7.45pm.

Fires of London. Nicholas Cleobury conducts works by Maxwell Davies, Grange, Northcott, Dibden. Feb 25, 7.45pm.

ST JOHN'S

Smith Sq. SW1 (222 1061).

Nikolai Petrov, piano. Schumann, Scriabin, Mussorgsky. Feb 2, 3pm.

Steven de Groote, piano. Beethoven, Chopin. Feb 3, 1pm.

Trio Ginastera. Chilean chamber music. Feb 7. 7.30pm.

Chamber Orchestra of Europe. Andras Schiff directs three Piano Concertos by Bach from the keyboard. Feb 9, 7,30pm.

Alban Berg Quartet. Haydn, Bartók. Feb 10, 1pm.

Salomon Orchestra: John Lubbock conducts music by Sibelius & Schönberg on the theme of Pelléas & Mélisande, & Bartók's Piano Concerto No 3, with Vovka Ashkenazy as soloist. Feb 10, 8pm.

New London Chamber Choir, Endymion Ensemble. James Wood conducts works by Josquin & Bergman, including two UK premières. Feb 11, 7.30pm.

European Chamber Orchestra Per Musica. Julian Reynolds conducts Poulenc's La Voix Humaine, with Anne Haenen, mezzosoprano, as soloist, & Stravinsky's complete ballet music Petrushka. Feb 13, 7,30pm.

Franz Liszt Chamber Orchestra. Handel, Bartók. Feb 17, 1pm.

Wren Orchestra of London. Jacek Kasprzyk conducts the Anna Instone Memorial Concert comprising music by Handel, Bach, Mozart, Haydn. Feb 18, 7.30pm.

Singers of London, London Bach Orchestra, Barry Rose conducts Bach's St John Passion in a new version of the biblical text by Jeremy Jackman. Feb 22, 7pm.

Henry Wood Chamber Orchestra. John Landor conducts the inaugural concert of this new orchestra, comprising works by Ravel, Berkeley, Vaughan Williams. Feb 23, 7.30pm. Igor Oistrakh, violin, Natalia Zertsalova, piano, Beethoven Sonatas, Feb 24, 1pm.

London Sinfonietta & Chorus. Hans Werner Henze & Witold Lutoslawski conduct their own compositions. Feb 24, 7.30pm.

ST MARTIN-IN-THE-FIELDS

Trafalgar Sq, WC2.

Medici String Quartet. Haydn's Seven Last Words with selected readings & Sir Peter Pears as narrator. Feb 19, 7.30pm.

Tickets: Music Dept, University of Lancaster, Bailrigg, Lancaster (0524 65201).

Lunchtime concerts every Mon & Tues at 1,05pm. Admission free, leaving collection. WIGMORE HALL

36 Wigmore St, W1 (935 2141, cc). Lindsay String Quartet. Quartets by

Haydn, Elgar & Schubert. Feb 1, 7.30pm. Wilbert Hazelzet, Trio Sonnerie. Telemann's Paris Quartets with compositions by

some of his colleagues. Feb 2, 3.30pm. David Roblou, pedal harpsichord. Frescobaldi, Vivaldi, Bach. Feb 7, 7.30pm.





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MUSIC continued

Gothic Voices. Music from the time of Joan of Arc performed by an ensemble specializing in medieval music. Feb 13, 7.30pm.

Nash Ensemble, Michael Collins, clarinet. The ensemble's series of Austro-German Romantics continues with Henze, Weber, Schönberg & Brahms. Feb 15, 7.15pm.

Songmakers' Almanac. Gounod in London: the story of the composer's stormy liaison with Mrs Georgina Weldon. Feb 19, 7.30pm. **Tallis Scholars.** Unaccompanied vocal music by Josquin's greatest successors in the Low Countries. Feb 21, 7.30pm.

OPERA

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Moses. Last five performances of Rossini's rarely heard opera based on the story of Exodus, conducted by Alberto Erede, with John Tomlinson singing the title role & Neil Howlett as Pharaoh. Feb 1, 5, 7, 11, 19.

The Magic Flute. Jonathan Miller's production, first staged by Scottish Opera, & set by Philip Prowse in a huge library. The role of Papageno is shared by Benjamin Luxon & Christopher Booth-Jones, Tamino is sung by Maldwyn Davies & Pamina by Susan Bullock. Jan 31, Feb 4, 6, 14, 20, 25, 28.

The Mastersingers of Nuremberg. Final performances of Elijah Moshinsky's production, with Norman Bailey/Patrick Wheatley as Hans Sachs, under the baton of Mark Elder, Feb 8, 12.

La Bohème. Valerie Masterson & Arthur Davies sing Mimì & Rodolfo, with Josephine Barstow as Musetta & Jonathan Summers as Marcello. Charles Mackerras conducts. Feb 13, 15, 18, 22, 27.

Madam Butterfly. Magdalena Falewicz sings the title role, Rowland Sidwell is Pinkerton & Robin Stapleton conducts, Feb 21, 26.

ROYAL OPERA

Covent Garden, WC2 (240 1066/1911, cc).

Faust. Stuart Burrows sings the title role, with Samuel Ramey as Méphistophélès & Nelly Miricioiu as Marguérite, in this revival of John Copley's traditional production, conducted by Michel Plasson. Feb 1, 4, 7, 15.

Salome. Gwyneth Jones returns to sing the title role, with José Van Dam as Jokanaan, Robert Tear as Herod & Helga Dernesch as Herodias, Andrew Davis conducts the opera for the first time at Covent Garden. Feb 10, 14, 18, 22, 25, 27.

Il barbiere di Siviglia. Further performances of the new production, with the Danish baritone Mikael Melbye making his début in the title role, Kathleen Kuhlmann as Rosina & John Dickie as Count Almaviva. Feb 26.

Il trovatore. Rosalind Plowright sings Leonora for the first time in London, with Franco Bonisolli as Manrico, Leo Nucci as Count di Luna & Stefania Toczyska as Azucena. Feb 28.

SCOTTISH OPERA

Theatre Royal, Glasgow (041-331 1234, cc 041-332 9000).

Werther. John Treleaven sings the title role, with Rachel Gettler as Charlotte, under the baton of Kenneth Montgomery. Feb 12, 15 matinée, 18, 20, 22.

WELSH NATIONAL OPERA

New Theatre, Cardiff (0222 32446, cc 0222 396130).

Così fan tutte. Elaine Woods & Delia Wallis



Delia Wallis as Dorabella in WNO's production of Così fan tutte.

as Fiordiligi & Dorabella; Gordon Christie & Mark Holland as Ferrando & Guglielmo. Feb 26. REVIEW ON P65.

Otello. Jeffrey Lawton sings the title role, with Helen Field as Desdemona, in a new production by Peter Stein, conducted by Richard Armstrong. Feb 27.

BALLET

BALLET RAMBERT

Royal Northern College of Music, Manchester (061-273 4504). Feb 4-8. Repertory Theatre, Birmingham (021-236 4455). Feb 10-15. Grand Theatre, Leeds (0523 459351, cc). Feb 18-22. Haymarket, Leicester (0533 539797). Feb 24-Mar 1.

Two programmes, to include (Feb 7) première of Robert North's *Fabrications* with designs by the Emanuels.

LONDON FESTIVAL BALLET

Theatre Royal, Norwich (0603 28205/6/7).

Coppélia. Ronald Hynd's production, danced in an over-decorated set by Desmond Heeley & with a strange infernal machine dominating the magic of Act II. Feb 24-Mar 1.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066/1911, cc).

La Fille Mal Gardée. Ashton's deservedly beloved piece of pastoral joy, danced in Osbert Lancaster's witty designs to Hérold's happy music. Bujones guests on first two dates. Feb 3, 5, 8 (2.30 & 7.30pm), 13, 15 (1.30pm), 17.

Manon. MacMillan's interpretation of the tale of the *femme fatale* & the scholar. Feb 6,

Triple bill: Frankenstein, the Modern Prometheus, Wayne Eagling's showbizzy exploration of Mary Shelley's legend, danced to a score by Vangelis, which caused a schism among dance fans (critics were sniffy, audience loved it)—but it is certainly different; Consort Lessons, back to classicism with Bintley's geometrics & Terry Bartlett's fine architectural set; Gloria, surely one of MacMillan's finest works, a moving requiem for the doomed youth of the First World War, danced to Poulenc's inspired Gloria. A finely balanced triple bill. Feb 19, 20, 21.

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012).

Giselle, in Peter Wright's excellent new production. Feb 24-26.

La Fille Mal Gardée. Feb 27-Mar 1.

MUSEUMS

BOILERHOUSE

V&A, Exhibition Rd, SW7 (581 5273).

Natural Design—The Search for Comfort & Efficiency. The practical applications of ergonomics (the interdisciplinary science that studies & suggests how people, products & environments can be made more efficient) in the car of the future, chairs designed for comfort & signs that are actually made to be readable. Until Feb 27. Sat-Thurs 10am-5.30pm, Sun 2.30-5.30pm.

BRITISH MUSEUM

Great Russell St, WC1 (636 1555).

The Human Touch—Sculpture of the Human Figure. The human form, represented by sculptures from the museum's collections, provides the theme for this "please touch" exhibition, specifically designed for the visually & physically handicapped. Chosen for their tactile, visual & cultural interest, figures range from an Egyptian of the first millennium BC to a 20th-century Polynesian. Feb 6-Mar 16.

Blanc de Chine. Choice examples from the Donnelly Bequest comprising 700 pieces of Chinese porcelain dating from the 14th to the 20th centuries. Feb 13-July 27 (except May 5-21).

Mon-Sat 10am-5pm, Sun 2.30-6pm.

CABINET WAR ROOMS

Clive Steps, King Charles St, SW1 (735 8922). **Churchilliana.** Churchill's underground wartime HQ finds the space for a collection of some 200 commemorative items, such as toby jugs, stamps & postcards, inspired by the great war leader. Until Mar 23. £2, concessions £1. Tues-Sun 10am-5.50pm.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922).

Leslie Cole 1910-77: To the Front Line, Paintings of the Second World War. One man's record of those undergoing the physical & mental stresses of war. Until Feb 23. Voluntary admission, suggested £1, concessions 50p. Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

LONDON TRANSPORT MUSEUM

39 Wellington St, WC2 (379 6344).

Underground Women. The contribution made by women artists over the last 75 years to the design of London Underground posters, moquettes & stations. Among the 40 represented are Dame Laura Knight, the first woman Royal Academician, & children's illustrator Mabel Lucie Attwell. Until May 8. £2.20, concessions £1, family ticket £5. Daily 10am-6pm.

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Ivory, Feathers & Lace. A display of fans dating from the 17th to the 20th centuries, drawn from the museum's costume collection. Some have royal connexions; others commemorate London occasions. Until Apr 27. Tues-Sat 10am-6pm, Sun 2-6pm.

MUSEUM OF MODERN ART, OXFORD

30 Pembroke St, Oxford (0865 722733).

Post-War Art & Culture in Japan. Exhibition space turned over to the work of contemporary Japanese artists shows Reconstructions: Avant-Garde Art in Japan 1945-65, an exploration of the major tendencies in Japanese art since the Second World War; Black Sun: The Eyes of Four, the creation of modern Japan recorded by photographers Masahisa Fukase, Eikoh Hosoe, Dido Moriyama & Shomei Tomatsu; & Dada in Japan

1920-70. Until Feb 9. Tues-Sat 10am-5pm, Sun 2-5pm.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422).

Spaceworks. A lifesize model of Giotto, the European Space Agency's mission to Halley's Comet, forms the centrepiece of an exhibition designed to show how satellites have revolutionized our everyday lives. Until Dec 31. Museum & Old Royal Observatory £1 each, concessions 50p; combined ticket £1.50 & 75p; family ticket £4. Mon-Fri 10am-5pm, Sat until 5.30pm, Sun 2-5pm.

VICTORIA & ALBERT MUSEUM

Henry Cole Wing, Exhibition Rd, SW7 (589 6371).

The Photographs of Roger Mayne. Born in 1929, Mayne stands out for his photo coverage of London in the 1950s & early 60s: the "Teds", the teenage revolution & especially for his portraits of life in Southam Street, North Kensington, from 1956 to 61, the target of his camera. Feb 26-June 1. Voluntary admission, suggested £2, concessions 50p. Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm.

GALLERIES

BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521).

Royal Society of Painter-Etchers & Engravers Spring Exhibition. Combines the works of members of the society with some selected from public submissions. Feb 21-Mar 23. £1, concessions 50p. Tues-Sat 10am-5pm, Sun 2-6pm.

BARBICAN ART GALLERY

Silk St. EC2 (638 4141).

Art & Time. A theme exhibition in which more than 100 works have been selected for the sense of time they convey—Turner's Rain, Steam & Speed is the earliest, plus works by Impressionists, Futurists & Surrealists. Living artists are represented by Alice Aycock, Dan Graham, Richard Long & others. Feb 20-Apr 27. £1.50, concessions 75p. TuesSat 10am-6.45pm, Sun noon-5.45pm.

Toki—Tradition in Japan Today. In the second half of the festival of traditional Japanese culture 50 photographic panels in a Japan Foundation exhibition, *The Japanese Garden: Its Beauties & Traditions*, show the best examples of the many styles of Japanese garden, & *Before the Beginning* demonstrates the work of the sculptor Rintarō Yagi. Until Feb 16. Mon-Sat 9am-11pm, Sun noon-11pm.

N. BLOOM

40 Conduit St, W1 (629 5060).

Spring Flowers. Appropriately, a profusion of floral jewelry: 300 brooches, pendants & necklaces whose flower motifs in enamel are notable for their naturalism. Produced in France, England & the USA between 1880 & 1910, the pieces range in price from £350 to £1,000. Feb 14-Mar 14. Mon-Fri 10am-5pm.

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993).

Maria van Kesteren, Jim Partridge & Richard Raffan—Woodturners. Bowls, boxes & dishes in three very different styles. Until Feb 15.

Ewen Henderson, Potter: A Retrospective View 1970-86. The scope & variety of achievement of this artist during the last 16 years is attracting an increasing number of collectors. Feb 21-Mar 29

Mon-Fri 10am-5.30pm, Sat 11am-5pm.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535).

The Human Story: An Extraordinary Journey Through Time. A series of linked sequences which use theatrical sets & audiovisual displays, the exhibition opens with the creation of the universe & works its way through 35 million years of human history. Until Feb 23. £1, concessions 50p. Mon-Sat 10am-5.30pm, Sun 2-5pm.

CONSORT GALLERY

Imperial College, Exhibition Rd, SW7 (589 5111).

Edna Lumb: Images of Mining & Minerals. Edna Lumb's oils, gouaches, water-colours & prints depicting aspects of the steel, gas & coal industries & quarrying in England, France & Switzerland over the last two decades. Until Feb 21. Mon-Fri 9.30am-5.30pm.

DESIGN CENTRE

28 Haymarket, SW1 (839 8000).

Sailing to Success. The latest developments in the design of boats & boating equipment. Until Feb 23.

Formica. The trademark for the laminated plastic widely used in kitchen furniture. The exhibition shows the company's production, application & marketing of its product. Until Feb 23.

Profit by Design. British manufacturers' involvement of design consultants in the production of their goods—in fields as varied as electronics, furniture & fashion—has shown product superiority that goes hand in hand with profitability. Until Feb 23.

Mon, Tues 10am-6pm, Wed-Sat until 8pm, Sun 1-6pm.

FIELDBORNE GALLERIES

63 Queens Grove, NW8 (586 3600).

Scottie Wilson (1890-1972). A British artist of international standing, Wilson was of working-class origins & virtually illiterate. He lived & worked in one room in Kilburn. His drawings of flowers, fish, birds & butterflies are almost Surrealistic, & those of masks, influenced by Canadian Indian totem poles, look rather like himself. Jan 23-Feb 9. Mon-Fri 10am-5.30pm, Sat 10.30am-1pm.

GIMPEL FILS

30 Davies St, W1 (493 2488).

Between Identity & Politics: A New Art. The work of contemporary artists Sue Arrowsmith, Miriam Cahn, Nancy Spero, Clive Hodgson, Tim Long & others. Until Mar 8. Mon-Fri 9.30am-5.30pm, Sat 10am-1pm.

GRABOWSKI GALLERY TWO

84 Sloane Ave, SW3 (589 1868).

Stefan Knapp. The opening show of this wine bar/art gallery comprises large-scale architectural enamel panels & recent paintings by an artist whose work adorns public buildings in major cities all over the world—described as the imaginative use of art in an architectural context. A place to enjoy wine, French food & art in one setting. Until Oct 30. Daily 11am-11pm.

HAYWARD GALLERY

South Bank, SE1 (928 3144).

Homage to Barcelona. A survey of Catalonian art, from 1888 until the outbreak of the Spanish Civil War in 1936. Until Feb 23. FEATURED NOV. 1985.

Torres-Garcia: Grid-Pattern-Sign Paris-Montevideo, 1924-49. This Uruguayan painter made a major contribution to European Constructivism. Until Feb 23.

£2.50, concessions & everybody all day Mon, Tues & Wed 6-8pm £1.50. Mon-Wed 10am-



In the Tate Gallery's Forty Years of Modern Art exhibition devoted to artists who have emerged since the war, Patrick Caulfield's *Pottery*, oil on canvas, above, acquired by the gallery in 1969, goes on show alongside works by Hockney, Hodgkin, Kitaj, Bacon and Nicholson from February 19. The 350 exhibits are all Tate acquisitions.

8pm, Thurs-Sat until 6pm, Sun noon-6pm.

NICOLA JACOBS GALLERY

9 Cork St, W1 (437 3868).

Jeff Lowe. The latest works by this young British sculptor have been fabricated in steel & zinc sprayed & painted. One of his sculptures has been chosen for the main foyer of Channel 4 Television. Feb 5-Mar 1. Mon-Fri 10am-5.30pm, Sat until 1pm.

LEIGHTON HOUSE

12 Holland Park Rd, W14 (602 3316).

Romantic Lebanon: The European View 1700-1900. Among the 18th- & 19th-century recorders of Lebanon's rich & ancient culture were artists Lear, Roberts, Dadd & Wilkie. In this exhibition, mounted by the British Lebanese Association, paintings, books, prints & drawings depict the Lebanon which caught the imagination of Grand Tour travellers who then viewed it as an oasis of peace. Feb 10-Mar 8. Mon-Fri 11am-6pm, Sat until 5pm. (See Lectures, p18).

WILLIAM MORRIS GALLERY

Lloyd Park, Forest Rd, E17 (527 5544).

Women Stained Glass Artists of the Arts & Crafts Movement. Stained glass panels, full-size cartoons, sketch designs, drawings & photographs of the 1890s to the 1950s. Until Mar 2. Tues-Sat 10am-1pm, 2-5pm (first Sun in the month 10am-noon, 2-5pm).

PETER NAHUM

5 Ryder St, SW1 (930 6059).

When the Light Falls. A first exhibition in Britain for Japanese artist Kotaro Migishi, whose work in oils is inspired by the variations in light in the landscape around the small rural community of Véron in France, his adopted home. Feb 18-Mar 6. Mon-Sat 10am-5pm.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Acquisition in Focus: Mr & Mrs Coltman by Joseph Wright of Derby. This double portrait, for which in 1769 the sitters paid £63, was acquired in 1984 by the gallery at the record price of £1,419,600. A detailed analysis of the painting, which is put into context with Wright's other work, helps to explain its high value. Feb 5-Apr 27. Mon-Sat 10am-6pm, Sun 2-6pm.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

Hallelujah! Handel. An exhibition evoking the life & times of the great 18th-century composer. Until Feb 23. £2, concessions £1.

Stars of the British Screen. A galaxy of British film stars—1930s to the present day—captured in photographs. Until Mar 2. 50p, concessions 25p.

Amy Johnson 1903-41: In Close-up. The famous aviatrix in photographs & on video. Until Feb 12.

Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm.

PHOTOGRAPHERS' GALLERY

5 & 8 Great Newport St, WC2 (240 5511).

Lee Miller. The photographic career of the 1920s New York fashion model traced through the Surrealistic phase of her early work as a protégée of Man Ray, her wartime coverage of the Allied troops in 1944-45, to a career as portraitist, notable for intimate

portraits of major artists such as Picasso, Braque & Henry Moore. Until Feb 22. Tues-Sat 11am-7pm.

RIVERSIDE STUDIOS

Crisp Rd, W6 (741 2251).

Caspar Neher: Brecht's Designer. A documentation of the German artist & stage designer Caspar Neher's collaboration with playwright Bertolt Brecht, using drawings, stage photographs, projections & sound recordings. Until Feb 16. Tues-Sun noon-8pm.

ROYAL ACADEMY OF ARTS

Burlington House, Piccadilly, W1 (734 9052). Sir Joshua Reynolds (1723-92). A major survey of the work of the Royal Academy's first president offering 120 paintings gathered together from collections mostly in Britain & the USA. Though Reynolds's technical experimentation & techniques leave much to be desired, his best pictures still rank him as one of the big names in British art. His success as a portraitist in his own time lay partly in the fact that he "reformed" his sitters, painting them as he believed they should be, rather than as they were. Until Mar 31. £3, concessions & everybody on Sun until 1.45pm £2, children £1.50. Daily 10am-6pm, FEATURED IAN, 1986

ROYAL FESTIVAL HALL

South Bank, SE1 (inquiries 833 2821).

De-Ai—An **Encounter with Japanese Arts.** An art event organized by the Ikebana
Trust (an educational charity dedicated to
fostering the understanding & appreciation of
Japanese arts & cultural links between Britain
& Japan) with exhibitions devoted to ikebana
(flower arrangement) & to the work of contemporary Japanese artists living in Europe &
Western artists whose work is influenced by
Japan. Feb 14-23. Daily 10am-10pm.

SERPENTINE GALLERY

Kensington Gardens, W2 (402 6075).

Ken Kiff Paintings 1965-85. A comprehensive show of some 80 paintings & drawings by an artist who has become the subject of critical attention only in recent years. Until Feb 23. Daily 10am-4pm.

TATE GALLERY

Millbank, SW1 (821 1313).

Forty Years of Modern Art 1945-85. A massive exhibition for which retiring Keeper of the Modern Collection, Ronald Alley, has selected works from the gallery's acquisitions since the war (many have not been on view for years) to represent the changing face of art over the last 40 years. As well as such movements as Abstract Expressionism, Pop Art & Minimal Art, individual artists such as Rothko (1903-70) & Giacometti (1901-66) have been singled out for major treatment. Feb 19-Apr 27. Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

WATERMANS

40 High St, Brentford, Middx (568 3312).

Julian Trevelyan. Retrospective exhibition for this neglected British artist, showing prints & paintings from the 1930s to the present day. Trevelyan (b 1910) was a member of the English Surrealist group (1936-39); his more recent works depict scenes around Hammersmith & the Thames. Until Feb 23. Daily 10.30am-9pm.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107)

Whitechapel Open. Annual exhibition in which East End artists & craftsmen participate, now returns home after two years in temporary venues. Until Feb 16. Tues-Sun 11am-5pm, Wed until 8pm.

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£ 60.00	£18,000	£180·00
£ 70·00	£20,000	£200·00
£ 80·00	£25,000	£250·00
£100·00	£50,000	£500·00
	£ 20.00 £ 50.00 £ 60.00 £ 70.00 £ 80.00	# 20.00 £13,000 £ 50.00 £15,000 £ 60.00 £18,000 £ 70.00 £20,000 £ 80.00 £25,000

(Each additional £1,000 invested produces an average of £10·00 a month— £120·00 a year. Maximum holding £50,000.)

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PURCHASE

3.1 Subject to a minimum initial purchase of £2,000 (see paragraph 4) a Bond may be purchased for £1,000 or a multiple of that sum. Payment in full must be made at the time of application. The date of purchase will for all purposes be the date of receipt of the remittance, with a completed application form, at the Bonds and Stock Office. such other place as the Director of Savings may specify.

3.2 An investment certificate, bearing the date of purchase, will be issued in respect of each purchase.

HOLDING LIMITS

4.1 No person may hold, either solely or jointly with any other person, less than £2,000 or more than £50,000 of Bonds. Bonds inherited from a deceased holder will not count towards this permitted maximum. Furthermore, Bonds held by a person as trustee will not count towards the maximum which he is permitted to hold in his personal capacity; nor will Bonds held in trust count towards the permitted maximum of a beneficiary's personal holding.

4.2 The Treasury may vary the maximum and minimum holding limits and the minimum initial purchase from time to time, upon giving notice. No such variation will prejudice

any right under the prospectus enjoyed by a Bondholder immediately before the variation in respect of a Bond then held

INTEREST

5.1 Interest will be calculated on a day to day basis from the date of purchase at a rate determined by the Treasury ("the Treasury

5.2 Interest will be payable on the 5th day of each month. The Director of Savings may defer payments of accrued interest otherwise due in respect of a Bond within the period of six weeks following the date of purchase until the next interest date following the end of that period.

5.3 If on repayment the Bond has, by reason of paragraph 6.1, earned less interest than the total already paid in respect of the Bond under paragraph 5.2 the balance will be deducted from the sum to be repaid Any interest earned on the Bond and not Any interest earned of the Bond and not already paid before repayment will be added to the sum to be repaid. If, in the case of repayment under paragraph 6.2, it is not reasonably practicable to stop an interest payment from being made after the repayment date, the amount of that interest payment will be deducted from the rum to be repaid. sum to be repaid.

5.4 The Treasury may from time to time vary the Treasury rate upon giving six weeks'

5.5 The Treasury may from time to time vary the intervals at and dates on which interest is payable, upon giving notice, and in so doing may specify holding limits above or below which any variation will apply. No variation will apply to a Bond issued before the variation unless the Bondholder agrees to such application.

5.6 Interest on a Bond registered in the sole name of a minor under seven years of age will normally be paid into a National Savings Bank account in the name of the

5.7 Interest on a Bond will be paid without deduction of Income Tax, but it is subject to Income Tax and must be included in any return of income made to the Inland

6.1 A Bondholder may obtain repayment of a Bond at par before redemption upon giving 3 calendar months' notice The Bond will earn interest at the Treasury rate from the date of purchase up to the repayment date where repayment falls on or after the first anniversary of purchase. Where the repayment date falls before the first anniversary of purchase the Bond will earn interest at half the Treasury rate from the date of purchase up to the repayment date.

6.2 Where an application for repayment of a Bond is made after the death of the sole or sole surviving registered holder no fixed period of notice is required and the Bond will earn interest at the Treasury rate from the date of purchase up to the date of repayment, whether or not repayment occurs before the first anniversary of the purchase.

6.3 Any application for repayment of a Bond must be made in writing to the Bonds and Stock Office, Blackpool and accompanied by the investment certificate. The period of notice given by the Bondholder will be calculated from the date on which the application is received in the Bonds and Stock Office.

6.4 Application may be made for repayment of part of a Bond in an amount of £1,000 or a multiple of that sum provided that the holding of Bonds remaining after the part repayment will still fall within the minimum holding limit imposed by paragraph 4.1 as varied from time to time under paragraph 4.2. The preceding sub-paragraphs will apply to the part repaid as to a whole Bond: the remaining balance will have the same date of purchase and the same interest dates as were applicable to the original Bond immediately

PAYMENTS

7. Interest will be payable direct to a National Savings Bank or other bank account or by crossed warrant sent by post Capital will be repayable direct to a National Savings Bank count or by crossed warrant sent by post

MINORS

8. A Bond held by a minor under the age of seven years, either solely or jointly with any other person, will not be repayable, except with the consent of the Director of Savings.

9. Bonds will not be transferable except with the consent of the Director of Savings. Transfer of a Bond or part of a Bond will only be allowed in an amount of £1,000 or multiple of that sum and will not be allowed if the holding of the transferor or transferee would thereby be outside the holding limits imposed by paragraph 4.1 as varied from time to time under paragraph 4.2. The Director of Savings will normally give consent in the case of, for example, devolution of Bonds on the death of a holder but not to any proposed transfer which is by way of sale or for any consideration

NOTICE

10. The Treasury will give any notice required under paragraph 4.2, 5.4, 5.5 or 11 of the prospectus in the London, Edinburgh and Belfast Gazettes or in any other manner which they think fit. If notice is given otherwise than in the Gazettes it will as soon as is reasonably possible thereafter be

GUARANTEED LIFE OF BONDS

11. Each Bond may be held for a guaranteed initial period of 10 years from the first interest date after the date of purchase Thereafter interest will continue to be payable under the terms of the prospectus until the redemption of the Bond. The Bond will be redeemed at par either at the end of the guaranteed initial period or on any interest date thereafter, in either case upon the giving of six months' notice by the Treasury. The Director of Savings will write to the Bondholder before redemption, at the last recorded address for his Bondholding, informing him of the date of the redemption notified by the Treasury

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	1	I/We accept the terms of t and apply for a Bond to th	the Prospectus ne value of:- f	,000	Initial minimi and multiple to a maximu	s of £1,	.000	
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LECTURES

RRITISH MUSEUM

Great Russell St. WC1 (636 1555).

The Creation of Byzantium. Study day in which the conversion of Constantine & the founding of Constantinople are explored, using the newly organized Early Medieval Gallery's rich collection of antique material with its new acquisitions. Feb 22.

The World of Alexander. Study days in which slide lectures on the Macedonian & Persian background to the career of Alexander the Great, including the recent discovery of the royal tomb of Alexander's father, Philip II, at Vergina, show Alexander's legacy to the Greek world, using the museum's collection of Hellenistic material. Feb 26, 28,

Programmes, times & ticket information from the Education Service (with sae).

LEIGHTON HOUSE

12 Holland Park Rd, W14.

Romantic Lebanon: The European View 1700-1900. The vision of Lebanon provided by the British Lebanese Association exhibition (see Galleries, p15) is given depth of focus by Dr Marwan Buheiry speaking on Baalbek & the British-from Henry Maundrell to Richard Burton (Feb 17, 6.30pm), John Iulius Norwich on Romantic Travellers in Lebanon (Feb 24, 6.30pm), Francis Warner & Suheil Bushrui on Images of Lebanon in English Literature (Mar 3, 6.30pm), & Charles Newton on The European View: Artists in Lebanon 1700-1900 (Mar 6, 6,30pm). Tickets £4, to include glass of wine, in advance from the British Lebanese Association. Flat 3, 49 Drayton Gardens, SW10 9RX (370 2572).

NATIONAL THEATRE

South Bank, SE1 (633 0880).

Current productions in context. Lectures arranged in conjunction with London University Department of Extra-Mural Studies, with David Budgen, Chairman, Russian Department, School of Slavonic & East European Studies, holding forth on Chekhov's The Cherry Orchard (Cottesloe, Feb 4, 6pm); Leonee Ormond, Senior Lecturer in English, King's College, London, on Peter Shaffer's Yonadab, with reference to his other plays (Olivier, Feb 5, 5.45pm); & Robert Gordon, Lecturer in Drama, Royal Holloway College, on Congreve's Love for Love (Lyttelton, Feb. 18, 6pm). Tickets £2.

ROYAL ACADEMY OF ARTS

Burlington House, Piccadilly, W1 (734 9052). The Reynolds Lecture. The first in a series of annual lectures concerned with the arts in society, sponsored by The Antique Collector. In his delivery of it, the current president of the Royal Academy, Roger de Grey, hopes to re-establish the reputation achieved by a predecessor, Sir Joshua Reynolds, the first president (after whom the series is named), of whose annual addresses between 1769 & 1790 it was said, "They will never cease to attract all lovers of good art, good argument & good English"-Reynolds's Discourses on Art have become classics in the field of art criticism. Feb 6, 6.30pm. Tickets £12, to include refreshments & private view of current Reynolds exhibition, available from Royal Academy Trust.

ROYAL SOCIETY OF ARTS

8 John Adam St, WC2 (930 5115).

Restoration of the Lords' ceiling at the Palace of Westminster. Donald Install reviews the major repair work undertaken in 1980-85 on the House of Lords ceiling—the creation of Sir Charles Barry & A.W.N. Pugin-and carried out to a plan prepared by architects Donald W. Install & Associates by modern craftsmen, which entailed the dismantling of the ceiling piece by piece & the restoration & consolidation of its carvings, its re-painting & gilding. Feb 5, 6pm.

The international auction scene & collecting trends. Christopher Weston surveys the international salerooms from his vantage point of chairman of Phillips. Feb 12, 6pm. Free tickets in advance from Administrative Assistant (Lectures).

SALEROOMS

BONHAMS

Montpelier St. SW7 (584 9161).

Dog & cat pictures & ceramics. A portrait study of champion bloodhound Chatley Blazer, 1905, by animal artist John Emms is an appropriate highlight of this sale timed to coincide with Cruft's. Feb 13, 6pm.

Valentines. All manner of romantic ephemeras, including loving spoons, love seats, & an earthenware figure by Harry Parr of a smiling Cupid entitled Caught. Feb 13, 2pm.

CHRISTIE'S

8 King St, St James's, SW1 (839 9060).

18th- & 19th-century British ceramics. A documentary blue & white inkpot, inscribed "Made at New Canton 1750", is a Bow piece in a sale that includes Wedgwood & Chelsea. Feb 10, 11am & 2,30pm.

French paperweights. The favoured piece, in a 70-lot collection, is a St Louis, faceted, pink-ground lily-of-the-valley weight estimated at £12,000 upwards. Feb 11, 11am.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Arms & militaria. A collection of police uniforms, insignia, medals & headgear from many forces including the Soviet Union. There are bobbies' helmets & sheriffs' stetsons at less than £20. Jan 31, 2pm.

Russian paintings. Watercolours & drawings by Soviet artists of the late 1950s & early 60s. Feb 11, 5pm.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Room settings of decorative art. Display of selected furniture, paintings, porcelain, silver & rugs (price range £200 to £2,000) in room settings. These new monthly sales (every first Monday in the month), at Sotheby's Conduit St & St George St galleries, are designed to show the sale items—some 400 of them-in a sympathetic context; this first is strong on 19th- & early 20th-century paintings. Feb 3, 5.30pm.

Costumes & textiles. A gentleman's court coat & breeches, c 1790, used in a country house for "dressing up", could fetch more than £2,500. Feb 5, 10.30am & 2.30pm.

English silver. Includes six Paul de Lamerie candlesticks (London 1733-34) owned by the Count of Salis & engraved with the arms of an ancestor. Feb 6, 11am.

Coins. Three Charles I "triple-unites" or £3pieces, minted in the King's headquarters' town of Oxford, form part of this sale of a single-owner collection estimated at £750,000. Feb 13, 10.30am & 2pm.

English furniture. Features a Queen Anne tester bed, with some original silk damask hangings, mentioned in the 1719 inventory of Leeds Castle, Kent. Feb 28, 11am.

SPORT

ATHIETICS

Spain v GB, Madrid. Feb 1.

Peugeot Talbot Games: GB v Hungary, Cosford, near Wolverhampton. Feb 8.

European Indoor Championships, Madrid. Feb 22, 23.

Dairy Crest Games: GB v USSR, Cosford. Feb 25

Official indoor athletics is now in its second half-century-the first AAA meeting was held round the unbanked rim of Wembley Arena just before Christmas, 1935. The sound of footsteps on the boards at Cosford, which can sometimes—especially in the longer distance races-offer an almost comic edge, can thunderously increase the drama in the 60 metre & 100 metre short sprints. The indoor championships will give a particular chance to size up the form of the teenage West London sprinting prodigy, Ade Mafe, whose continued development last summer suggested a realistic chance for a gold medal in this year's Commonwealth Games to be held in Edinburgh

BOXING

World featherweight title bout: Barry McGuigan vFernando Sosa. Dublin. Feb 15. The old city braces itself for a week-long weekend as Barry McGuigan defends his world boxing title—won so dramatically last summer in London—on the same date as the rugby union match against Wales at Lansdowne Road. McGuigan is seen by the Republic still as their "own man". He was born just south of the border at Clones & became a British citizen only so that he could fight for the more lucrative titles. After his win in London the welcoming committee on his return to Belfast ran into tens of thousands. A week or so later he travelled down to Dublin to show off his belt & a far bigger crowd turned out for him than for the Pope's walkabout through the city in 1979. Whatever happens at the rugby in Dublin this weekend, one fancies McGuigan will cap it.

West Indies v England, first one-day international, Jamaica. Feb 18.

West Indies v England, First Test, Jamaica.

David Gower's team last year successively put both the Indians & the Australians to the sword-dramatically scoring their runs far faster than any other international side in history. Now the same men are in the Caribbean with, they feel, a real chance of beating the champion West Indies XI. England's most intriguing choice to make up the tour party is Gregory Thomas, the 25-year-old Glamorgan fast bowler, an unknown quantity with no previous form in the big league, but with the action, commitment & potentially genuine speed of a thoroughbred new-ball operator. Can he take on the relentless West Indians at their own game?

HORSE RACING

Point-to-points:

RMA Sandhurst Draghounds, Tweseldown, near Aldershot, Hants, Feb 1

Oxford University Hunt Club, Kingston Blount, near Watlington, Oxon. Feb 8.

Essex Farmers' & Union Foxhounds, Marks Tey, near Colchester, Essex; United Services, Larkhill, near Amesbury, Wilts. Feb

Army, Tweseldown; Cambridge University United Hunts' Club, Cottenham, near Cambridge. Feb 22.

Even if the weather is wet, do not turn down the chance of soaking in the genuine atmosphere of the English rural classes-all classes-doing their own weekend thing & letting the rest of the world pass them by. This compelling activity tells country folk that spring cannot be too far away. It is nothing to do with Cheltenham-let alone Ascot!-but is all to do with the Englishman's love of his horse—& of a bet. At one & the same time it remains properly organized professional amateurism. For spectators, the picnic boot of the Land-Rover is never closed-nor the bookmakers' bags. For the riders, the day represents an opportunity for the farmers hunters to take on, on level terms, the mounts of the gentry. A condition for entering is that a horse must have been hunted "regularly & fairly" during the current season. Here the green wellies are muddy & the Barbour jackets reek with age, & the beer tent stays open all day.

RUGBY UNION

France v Ireland, Paris. Feb 1. Wales v Scotland, Cardiff. Feb 1. Scotland v England, Murrayfield. Feb 15. Ireland v Wales, Dublin. Feb 15.

The Five-Nations Championship could well see its most clamorous afternoon in Paris when the two early favourites lock horns. This fixture decided the 1985 title when, in Dublin, the Irish won a blood-curdling game. The French have determined on vengeance, but the Irish will still meet them with the carefree spirit instilled in them last year by their astonishing coach, the Kerryman Mick Doyle, who sent his team out with the order, 'Enjoy yourselves. If you lose all four games, so be it; there's always next season. In rugby winning has become prostituted. So just put the odd target in front of yourselves & say 'I'll have a go'-& whether you succeed or fail is irrelevant." How Michael Kiernan, Trevor Ringland & the others responded is now history—but it is asking a lot of them to repeat the exercise.

CHILDREN

BARBICAN

Silk St, EC2 (628 8795, 638 8891, cc).

Ian Lavender joins the Sinfonia of London, under Howard Blake, as narrator in a programme that includes Blake's award-winning The Snowman & treble Paul Miles Kingston singing Walking in the Air (Feb 9, 3.30pm) & the London Concert Orchestra, under Fraser Goulding, to introduce a teddy bears at halfterm concert that includes a special performance of Peter & the Wolf (Feb 20, 3pm).

QUEEN ELIZABETH HALL

South Bank, SEI (928 3191).

Musical Evenings with London Schools. ILEA Schools Steel Orchestra in performance, directed by Gerald Forsyth (Feb 10, 7.45pm) & a programme illustrating the range of musical activity in London schools for children aged five to 18 (Feb 24, 7.45pm) provide platforms for some of the capital's young musicians.

Contributors: Angela Bird, Margaret Davies, Liz Falla, Frank Keating, Edward Lucie-Smith, George Perry, Ursula Robertshaw, J. C. Trewin, Penny Watts-Russell. Information is correct at time of going to press. Add 01- in front of London telephone numbers if calling from outside the



BRITAIN IN STATISTICS, 1986

rhat sort of people do we think we are? At the start of each year a rush of statistical material is published, and that for 1986 suggests that the British see themselves as becoming more middle class. They are better educated, and more likely to be property-buying or owning, have more consumer durables, more leisure and generally have a higher standard of living than their parents. They are also living longer (the average life expectancy for a man is now 69.8 years and for a woman 76.2, and the number of Britons over 100 is nine times as many as it was 30 years ago). At the same time there is a soaring crime rate, divorce and illegitimacy are on the increase, and so is unemployment, which has now been rising steadily for 25 years.

The information is published in various forms by the Stationery Office-in the annual official handbook, Britain, prepared by the Central Office of Information, in Social Trends 1986 from the Central Statistical Office, and in a recent report on household spending, Family Expenditure Survey 1984. They show that the population of the UK is rising slowly. From the current figure of just over 56 million it is expected to reach just over 57 million by the end of the century. The total number of births fell from 912,000 in 1961 to 702,000 in 1984, but the proportion of illegitimate births in the same period rose from 6 per cent to 17 per cent.

As Britain is supposed to be a thoroughly classridden society it is interesting to note, from a survey of social attitudes conducted in 1984, that many adults considered themselves to be in a different social class from their parents. According to these self-ratings 40 per cent of those who regard themselves as middle class considered that their parents had been working class, and altogether some 29 per cent of adults thought that they were in a higher social class than their parents. Twenty five per cent now consider themselves to be middle class, 19 per cent upper working and 48 per cent working class.

Their claims to be better educated are supported by tables showing that 70 per cent of the population aged 25 to 29 now hold an educational qualification, while only 39 per cent of people aged 50 to 59 years have one. There is also a trend towards taking an extra year at school beyond the minimum leaving age: it was 23 per cent of boys and 21 per cent of girls in England and Wales in 1967 and was 30 per cent of boys and 33 per cent of girls in 1983. Total Government expenditure on all education as a proportion of the Gross Domestic Product, fell from 6.3 per cent in 1975 to 76 to 5.2 per cent in 1983 to 84, which is the level it was at in 1970 to 71.

The employment prospects for graduates were better in 1983 to 84 than in 1980 to 81, with accountancy recruiting more first degree graduates than any other profession, but overall employment presents the gloomiest statistics. In 1961 the number of unemployed in Britain was 292,000, or 1.3 per cent, whereas in mid 1985 it was 3,270,000 or 13.5 per cent. Unemployment remains concentrated in the semi-skilled and unskilled manual groups, and the latest social attitudes survey shows that more than half those unemployed and looking for work would now be prepared to do some retraining, and more than a quarter would move in order to get work.

The working week has got shorter. The average is 42 hours for men and 37 for women. The basic holiday entitlement is four weeks for the majority of people, compared with two weeks in 1963. Holidays abroad are becoming more popular. In 1971 only one in three adults had ever been on holiday abroad, but by 1984 the proportion had risen to two out of three. Some 16 million Britons had a foreign holiday in 1984, 36 per cent of them going to Spain and 10 per cent to France. Much of the increased leisure time seems to be spent in watching tele-

> "The figures show that the average Briton seems to be having it not just good but better than ever."

vision: the average was 261 hours a week by men and 311 hours by women, though the hours varied considerably according to social groups and age (the elderly watching about 40 hours a week, the A and B social classes watching about 12 hours a week less than the D and E). The figures do not include the use of video recorders, now part of the furniture in nearly a quarter of households.

The television set seems to have become the most essential requirement in British homes. Only 2 per cent of households now lack a set, though 3 per cent do not have exclusive use of an indoor bath and lavatory. Some 94 per cent of houses have refrigerators, 79 per cent washing machines, 78 per cent telephones, 66 per cent full or partial central heating, and 61 per cent have the use of a car.

Nearly half of Britain's housing has been built since the Second World War. Four households out of five live in houses rather than flats, and about 60

per cent own or are buying their homes, owneroccupation being higher among married couples than for single, divorced or widowed household heads. Between 1951 and 1984 the number of owner-occupied dwellings in the UK increased from four million to 13,500,000 while the number of privately rented homes fell from 7,500,000 to 2,500,000. The number of dwellings rented from local authorities and new towns rose from 2,500,000 in 1951 to almost seven million in 1979. then fell to six million in 1984.

There have recently been substantial changes in British eating habits. The consumption of butter has halved since 1961, and people have been cutting down on sugar, salt, animal fat, milk, eggs, cakes, fish and potatoes, but increasing their intake of bread, fruit, cereals, vegetables and poultry. There have been sizeable increases in the consumption of convenience foods, in the number of meals eaten out, and in the use of take-aways and fastfood shops. But though there is a growth in the popularity of health foods and slimming shops, 38 per cent of British men and 32 per cent of women are overweight.

The general standard of living has improved for nearly everyone, according to the statistics. Gross domestic product, after falling in the early 1980s, is now at a record level, and it is accompanied by a substantial reduction in inflation. One comparative table used in Social Trends measures the length of time it takes to earn enough money to buy food and drink. According to this, it took nine minutes to earn enough to buy a large loaf of bread in 1971 and seven minutes in 1984, 22 minutes for a dozen eggs in 1971 and 16 in 1984, four hours and 17 minutes for a bottle of whisky then and two hours 16 minutes now, one hour 23 minutes for the weekly gas bill then and one hour five minutes now, 19 hours 40 minutes for a TV licence in 1971 and 13 hours 40 minutes in 1984.

The figures show, therefore, that the average Briton seems to be having it not just good but better than ever at the start of 1986. But if there is a danger of complacency in the general sense of wellbeing that this year's statistics seem to instil, there are records of crime and drug addiction that are not easy to explain, and provide a glimpse of the darker side of Britain. The number of notifiable crimes in England and Wales in 1984 was 3,500,000, which was 8 per cent up on the previous year; nearly one in every three men born in 1953 had one or more convictions for serious crime by the age of 28, and the number of notifications of new narcotic drug addicts was up by 30 per cent in 1984.

AIRPORT MASSACRES

The Middle East's cycle of violence brought carnage to Rome and Vienna airports in the festive season. In almost simultaneous attacks, focused on El Al check-in desks, 18 passengers (15 in Rome) of many nationalities were killed and more than 100 injured by terrorist hand grenades and machine-gun fire or in crossfire with police and security guards. Our photograph shows one of the victims of the Rome tracedy.

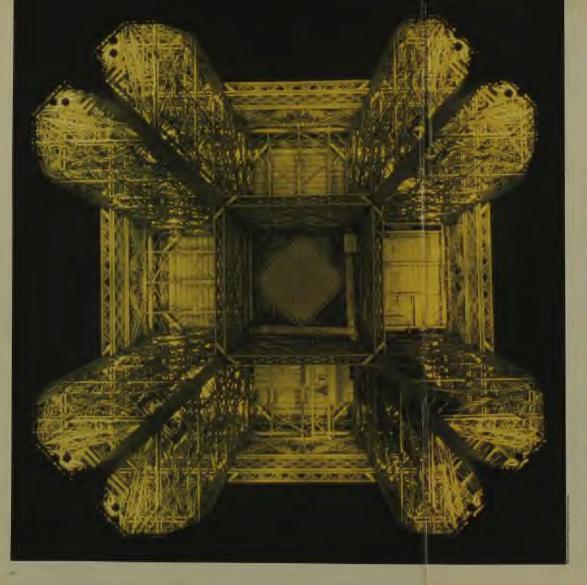
A surviving Rome terrorist said the attack was a reprisal for Israel's bombing last October of the PLO's Tunis headquarters, which killed more than 70 people. The PLO itself denounced the airport raids as criminal. Responsibility for them was widely attributed to the Abu Nidal faction backed by Libya's President Gadaffi. After considering military sanctions against Libya, President Reagan imposed a full economic boycott, in which he urged his allies to join.

In Britain fears of a similar attack led to the arming of police at London's Heathrow and Manchester's Ringway airports with sub-machine guns. Overleaf: cleaning up at Vienna.

PHOTOGRAPHS BY GIANSANTI/SYGMA







PARIS'S BLAZE OF GLORY



On New Year's Eve the Eiffel Tower was illuminated dramatically in gold against the night sky by 292 1,000 watt projectors which were distributed inside the tower to give the maximum brilliance at the top. Opposite is the interior view upwards. A firework display inaugurated the event, which marked the completion of the tower's restoration and the beginning of celebrations leading up to its centenary in 1989.

FOR THE RECORD

Friday, December 6

Britain signed an agreement to participate in President Reagan's Strategic Defence Initiative.

The breakaway Union of Democratic Mineworkers was accorded legal status by the Certification Officer for Trades Unions.

The British Government published a Public Order Bill which revised, codified and extended the Common Law offences of riot, unlawful assembly and affray.

Saturday, December 7

Two officers of the Royal Ulster Constabulary were killed and a police station was demolished in a gun and bomb attack at Ballygawly, Co Tyrone.

39 people were injured when bombs went off in two major department stores in Paris.

Robert Graves, poet and author, died aged 90.

Sunday, December 8

The Labour Party's inquiry into the operations of the Liverpool district party began.

Distillers Company dismissed its bank, the Royal Bank of Scotland, for supporting a hostile takeover bid for the company by Argyll foods.

Monday, December 9

The Organisation of Petroleum Exporting Countries (OPEC) ended controls on oil production. Oil spot prices fell substantially during the following days, causing a rapid decline in the value of the & against the US \$.

The House of Commons voted by 277-188 in favour of a fixed Channel link.

Former President of Argentina General Jorge Videla and four other former military rulers were sentenced to gaol terms of between four and a half years and life for human rights violations including murder, torture and kidnapping. Former president Leopoldo Galtieri and fellow Junta members who led the country into the Falklands War were cleared of all charges.

Vincio Cerezo was elected President of Guatemala.

Tuesday, December 10

Kenneth Hambleton, a senior civil servant, was appointed to head an office in the UK to co-ordinate work with the US on the Strategic Defence Initiative.

Two female victims of sexual attacks won a total of £17,560 damages in a legal test case in the High Court.

The annual rugby match between Oxford and Cambridge Universities at Twickenham was won by Oxford 7-6.

Wednesday, December 11

The first meeting of the Anglo-Irish conference at Stormont agreed that the Royal Ulster Constabulary should be given a new code of conduct to ensure "even-handed" dealings with the Roman Catholic community.

Control of the *Daily Telegraph* passed to Conrad Black, a Canadian businessman, following a decision by Leon Brittan, the Secretary of State for Trade and Industry, that he would not refer Mr Black's acquisition of a 50.1 per cent holding to the Monopolies Commission.

Thursday, December 12

250 US servicemen and eight crew were killed when a DC8 jet carrying the men

home from the Middle East crashed in Newfoundland.

Kenneth Noye, a property dealer, was acquitted of the murder of Detective Constable John Fordham after stabbing him to death in the grounds of his house where the policeman was engaged in an undercover surveillance operation.

Friday, December 13

Members of the electricians' trade union voted by a majority of 9-1 in favour of accepting Government funds for secret postal ballots.

The Westland helicopter company announced that it had agreed to a deal with American and Italian companies instead of a rescue bid, sponsored by Michael Heseltine, the Defence Secretary, from four European companies.

Saturday, December 14

Ray Honeyford, the headmaster of Drummond School in Bradford, who was at the centre of a race relations row there, decided to accept early retirement and not to return to the school.

Sunday, December 15

Several thousand black South Africans rioted in Durban after a rally in support of the release of Nelson Mandela, leader of the banned African National Congress.

Monday, December 16

A Government White Paper on the future of Britain's social security system proposed a modified State Earnings Related Pension Scheme designed to cut its cost by half; the abolition of supplementary benefit; reduction in housing benefits; and a significant boost for private and occupational pensions.

A 22-year-old woman who was left paralysed and unable to speak after a car crash, was awarded record damages of £580,547 in the High Court.

The second phase of the new British Library building at St Pancras in London was given the go-ahead.

Paul Castellano, head of one of America's most powerful Mafia families, was shot dead on a New York street.

Tuesday, December 17

The 15 Unionist MPs in Northern Ireland formally resigned their seats in the House of Commons in protest at the Anglo-Irish Agreement.

Nigel Lawson, the Chancellor of the Exchequer, announced that the Government would strengthen supervision of the banking system following the collapse of Johnson Matthey Banking.

Wednesday, December 18

Britain was found to be one of the cheapest countries in which to live, according to a study by the Employment Conditions Abroad agency. The cost of an assortment of essential items in 70 countries was higher in 64 of them than in Britain.

Thursday, December 19

The Government introduced the Financial Services Bill designed to curb fraud, theft and deception in the London financial community. One main board for supervising the City was to be set up, and it would become a criminal offence to operate an investment business without authorization, or for investment practitioners to issue false and misleading statements.

The judge and jury were among 30 people held hostage by gunmen who burst into an armed robbery trial in Nantes, France. After more than 24 hours the three gunmen were driven to the airport with some hostages, but there they surrendered. No one was hurt.

Senator Edward Kennedy announced that he would not run for the US Democratic Party presidential nomination.

Friday, December 20

A plot to overthrow the government of President Ibrahim Babangida in Nigeria was foiled as more than 300 people, including some army officers, were arrested.

Saturday, December 21

Mrs Winnie Mandela, wife of the imprisoned black leader Nelson Mandela, was arrested at her home in Soweto by South African police after refusing to comply with an order banning her from Johannesburg and the Soweto black township. She was released without bail on December 23, but arrested again on December 30.

Sunday, December 22

Sweden beat West Germany 3-2 in the Davis Cup tennis final in Munich.

Monday, December 23

Six people were killed and more than 50 injured when a bomb exploded in a crowded shopping centre in a beach resort near Durban, South Africa.

Wednesday, December 25

In her Christmas Message to the nation the Queen drew attention to the good news that had seemed to be swamped by the bad throughout the year. "Christmas is a time of good news," she said. "I believe it is a time to look at the good things in life, and to remember that there are a great many people trying to make the world a better place."

The Mount Etna volcano erupted, spewing lava down a sparsely populated valley. One person was killed.

Friday, December 27

19 people were killed and more than 100 injured when gunmen attacked the El Al check-in desks at Rome and Vienna airports. Israel accused the Palestine Liberation Organisation of responsibility, which the PLO denied, and then decided that responsibility lay with Abu Nidal and his Liberation Front terrorist organization, based in Libva.

Saturday, December 28

Many parts of Britain were affected by a sudden grip of winter. There were heavy falls of snow in Scotland and north-east England, and Whitby in Yorkshire was for a time completely cut off.

Monday, December 30

Military rule was formally ended in Pakistan by President Mohammed Zia ul-Haq, eight and a half years after he had imposed it after seizing power in a coup. Under the new arrangement, day-to-day control was passed to a civilian government, but the President retained a veto over all legislation and the authority to dissolve parliament.

Tuesday, December 31

Nigeria unilaterally imposed a limit of 30 per cent of its export revenues in servicing its external debts during 1986.

Wednesday, January 1, 1986

US President Reagan and Soviet leader Gorbachev, in simultaneous television broadcasts to each other's peoples, promised to work for lasting peace, the reduction of suspicion and mistrust, and cuts in nuclear arsenals.

Two policemen were killed and a third seriously injured when an IRA bomb was exploded in Armagh, Northern Ireland, one minute after midnight.

Riots broke out between blacks and Indians on a beach in Durban, South Africa, leaving 11 dead.

Thursday, January 2

The General Electric Company signed an agreement with China to supply equipment worth £250 million for a nuclear power station.

Two staff journalists, Peter Hill and Martin Young, were suspended without pay for three months by the BBC for using threats on a witness in order to obtain an interview for the *Rough Justice* TV programme.

The England B team's cricket tour to Bangladesh was cancelled as the players were assembling at London Airport because the Bangladesh government had refused entry to four members of the party who had South African connexions. On January 8 the tour to Zimbabwe was cancelled for the same reason.

Friday, January 3

The US Government urged its allies in western Europe to join it in imposing economic and political sanctions against Libya because of its support for terrorism. Britain, which had broken off diplomatic relations with Libya four years ago, refused to take economic sanctions on the grounds that they were ineffective.

The Ministry of Defence announced orders worth £1,000 million for four submarines and 2,000 Sting Ray torpedoes. Three submarines were to be diesel electric and the other a nuclear-powered Trafalgar hunter killer class.

Saturday, January 4

Libyan forces were put on full alert as a US naval task force, led by the aircraft carrier *Coral Sea*, was reported to be close to the Libyan coast.

Christopher Isherwood, the British writer, died at his home in California, aged 81.

Monday, January 6

Iraqi troops attacked Iranian positions in southern Majnoon Island and recaptured some of the territory lost in a previous encounter.

Sir Antony Acland, head of Britain's diplomatic service, was appointed Ambassador to Washington, to succeed Sir Oliver Wright in September. Sir Patrick Wright was appointed to take over from Acland as Permanent Under Secretary at the Foreign and Commonwealth Office.

Tuesday, January 7

President Reagan broke off all US economic and commercial links with Libya and called on the 1,500 Americans living there to leave, because of Colonel Gaddafi's support of terrorism. The next day Reagan ordered the freezing of all Libvan government assets in the US.

US Secretary of State for Agriculture, John Block, resigned after five years in office with the Reagan Administration.

Wednesday, January 8

British banks raised the level of their base borrowing rate by 1 per cent to 12½ per cent following a new display of weakness by the pound.

Thursday, January 9

Michael Heseltine, the Secretary of State for Defence, resigned. He was replaced by George Younger, formerly Secretary of State for Scotland. Malcolm Rifkind moved from the Foreign Office to take over Scotland. On January 10 Lynda Chalker was appointed Minister of State at the Foreign Office.

Friday, January 10

Lord Roskill's report on fraud trials recommended the abolition of the right to jury trial in complex cases.

Martin Stevens, Conservative MP for Fulham, died in hospital in Paris after falling ill while on holiday in Africa. He was 56.

Sunday, January 12

The leader of a black township near Johannesburg was murdered shortly before he was due to meet the US Assistant Secretary of State for African Affairs. Chester Crocker.



Michael Heseltine, Secretary of State for Defence, walked out of a Cabinet meeting on January 9 and resigned his office. He did so because of the Government's handling of the reconstruction of the Westland helicopter company, which had become a matter of public dispute between Government ministers.

Mr Heseltine favoured a rescue bid by a European consortium in place of the American bid recommended by the Westland board. The Government had officially stated that the matter should be decided by the company and its shareholders, but Mr Heseltine believed that proper Cabinet discussion had

been stifled by the Prime Minister.



Immigrants in the capital

BY MARTIN GILBERT

One of the unsung glories of London is its character as a melting pot. In almost every decade newcomers have arrived, been cursed, settled, multiplied, been absorbed and (each in their turn) praised. No one today has a harsh word for the Huguenots, who brought so many skills to the capital. One day the Bengalis will likewise be praised.

My own grandparents reached London 90 years ago, from the Tsarist Empire. As Jews, they were given a rough ride at first. In 1902, the year of my father's birth in London, a Royal Commission was set up to examine the whole question of the influx of Jews from Russia. Many of the non-Jewish witnesses spoke angrily of the life and activities of the Jewish immigrants. Alderman James Silver told the Commissioners of how the "foreign colony" had spread eastwards and southwards pushing out "Britishers" to such an extent that "the feeling entertained towards them as a body by the British people compelled to live there is bitter'

The Jewish characteristic, Alderman Silver declared, was "to deal with, to negotiate with, and to herd with people of his own race". Even worse, the Jewish trader not only worked "unceasingly", but was "satisfied with a smaller profit", so that, "I regret to say many British people prefer to go to the cheapest market rather than support people of their own race".

The Commissioners on Alien Immigration (as they were styled) were told of how every Jewish activity provoked the hostility of the local inhabitants. Rubbish collection was costing the community more, "owing to the dirty habits of the foreigners". The Jews "did not trouble in the slightest degree to learn the language of the country of their adoption". According to Councillor Lewis, the heart of the Englishman failed when he saw "hordes of these wretched people-unclean, unkempt, speaking a foreign language and half-barbarians—come tramping along our main streets in charge of some interpreter".

Worst of all, in Alderman Silver's view: "Every house seems to vomit forth people. No decent, selfrespecting Englishman would live under such conditions, and it is the contempt and disgust excited in him at seeing people live under such circumstances that feeds the feeling of indignation existing in East London at the unrestricted influx of these foreigners." Silver added: "Doubtless in point of morality they are as virtuous as we are, but the conditions under which they exist-for they cannot be said to live-are indecent and disgusting, and excite feelings of loathing.'

Each new immigrant group, Jewish, Indian, Irish, Chinese, white or black, refugees or wanderers, can come up against similar feelings. The one group I remember being welcomed from the outset without reserve (or so my memory of 30 years back tells me) were the refugees who came here after the crush-

ing of the Hungarian uprising in 1956. As a university student in the following year, I remember vividly their zeal, eccentricities and their enormous charm.

One other group of refugees might have been welcomed to London without reserve, but they were not allowed to go there. These were 1,000 teenagers, boys and girls, who had survived Hitler's death camps. In 1946 they were brought to Britain, but Ernest Bevin, then Foreign Secretary, feared that they might find what he described as "openings in commerce" if they were allowed to settle in London. Bevin suggested in Cabinet that these young survivors should be trained in agriculture in order to spread them "more widely". Most of them were sent to rural Scotland. Today some of them are among my best friends and reside in Harrow, Hampstead and the West End. One is indeed in commerce, another is an artist, a third became a rabbi.

trained in agriculture in order to spread them "more widely". Most of them were sent to rural Scotland. Today some of them are among my best friends and reside in Harrow, Hampstead and the West End. One is indeed in commerce, another is an

A soup kitchen for poor Jews at Spitalfields in London's East End, illustrated in the ILN of December 27, 1879. It was established by well-to-do Jewish Londoners.

Something of the variety of the immigrant saga can be seen today in Princelet Street, in Spitalfields. There, in 1718, Samuel Worrall, a native-born Englishman, built a house for Peter Abram Ogier, a member of one of the leading Huguenot silk-weaving families. The loft of the house was used for silk-weaving, and no doubt there were mulberry trees in the garden.

After 100 years the mechanization of weaving destroyed the livelihood of the weavers of Princelet Street. By 1862 the Ogier house had been bought by a new immigrant group, Jews from the Polish provinces of Russia. In the garden they built themselves a synagogue: known as the United Friends Synagogue, and there, for 100 years, they worshipped. Then, the community having prospered and moved on to the northern suburbs, about 25 years ago the synagogue became derelict.

Today Princelet Street is predominantly Bengali. The derelict synagogue was acquired by the Spitalfields Trust, and a small group of public-spirited citizens, under the leadership of the late Audrey Sacher and the historian Mark Girouard, set up the "Heritage Centre-Spitalfields" to restore the synagogue and turn it into a centre for the study of minorities, to explain to less mobile Londoners why it is that Huguenots, Irish, Jews, Bengalis and others left their homes in the first place; why they came to London; their early experiences, and their eventual lives as fully fledged citizens.

As if to emphasize the variety of experience even in this single street, the chairman of the new centre is a Huguenot, Randolph Vigne; the vice-chairman is a Jew, Rabbi Hugo Gryn; and the committee members include Tasadduq Ahmed and Mrs Shirian Akhbar, who are from Bengal.

Not all immigrant areas have been so fortunate: there are still many depressing wastelands in Whitechapel and Bethnal Green which, when visited today, seem still not to have recovered from the devastation of the Blitz, so that the new and mostly black immigrants who live there had no chance to see or to inherit the compact streets and squares of their Jewish predecessors; though in their own way, as at Caribbean House, they have brought a cultural zeal which is no less vivid than the one which they have followed but never knew O



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THE CITY: 73.56

"Mr Dobbs Broughton and Mr Mus selboro were sitting together on a certain morning at their office in the city, discussing the affairs of their joint business. The City office was a very poor place indeed, in comparison with the fine house which Mr Dobbs occupied at the West End; but there are certain City occupations credit the poorer are the material circumstances by which they are

So wrote Trollope in The Last Chronicle of Barset published in 1867. However, while Mr Broughton and Mr Musselboro's business may roundings in Hook Court, off Lombard Street, it does not appear to to be found in the Square Mile either. Europe and perhaps particularly have been very grand, for their individual transactions seem rarely to takeover specialists without rehave exceeded £500. Even assuming sources of their own can quite for an inflation factor of 30 this does quickly rival (admittedly not allownot put them very near to the league of Morgan Grenfell who in 84 ford's 1878 income would have been strongly the exploding wave of bankseparate deals handled £8.36 billion unimaginable of takeover and merger business in 1985, or even S. G. Warburg who proportion of its overseas income were second with £6.4 billion.

greater 120 years ago than it is today. Hong Kong, But although relatively more important to the international and fame of Britain than it is today. There were a few great City magnates, but the bulk of the City business had little more prestige than that of Messrs Broughton and Musselboro.

The richest men in England were to be in the first league it had urban or to have coal underneath it-followed by the great manufacturers or railway kings. Disraeli reported to Queen Victoria in 1878 that the Duke of Bedford was "the wealthiest of Your Majesty's subjects"-with over £300,000 a year. The most talented men in England from more humble beginnings into broking was regarded (with the And there was no excess of rewards they will certainly make western than the Deutschmark. As a com-

ITS FAME AND ITS TROUBLE

BY ROY JENKINS MP

Britain's international pre-eminence today is broadly confined to financial servicing, but a vital part of this has become an object of deep suspicion. A former Chancellor of the Exchequer analyses the City's present troubles.

The position today whereby top ing for inflation) the Duke of Bed-

and employed fewer workers than Yet the world pre-eminence of any of the great primary industries. the City of London was if anything We were then essentially a manufacturing country and exported a sub-New York had not become a serious stantial proportion of what we made. rival, let alone Tokyo, Singapore, or with our foreign trade (1870) being almost equal that of France, Germany and the United States comfinancial system (insofar as such a bined. The surplus on this trade system then existed), the City was generated a vast build-up of British much less important to the economy foreign investments and the City was which British banks have so far surnaturally employed in the management of these. But Britain's economic fame was based on cotton. coal, steel, shipbuilding and railway equipment, and not on financial

Today, by contrast, our prefinancial services, the retail trade. become necessary for the land to be and, some would say, our television grammes do not earn much in relation to national needs. And retailing, in spite of the efforts of Marks & Spencer in Paris and Brussels and the essentially a home market business. But financial services are not, and were drawn into law or politics (or they will become even less so if through the current proposals for industry and commerce. There was removing the significant remaining no excessive concentration of talent barriers within the combined countries. These may make Britain Army) as being well suited to the less still more open to German machi-

Germany more open to British British building societies.

however, London has ridden ing changes of recent years. For the The City earned Britain only a tiny five years to 1981 the great need was to recycle the surplus dollars of the (mostly poor) which had been nearly bankrupted by the oil price increases which had produced the surplus. The sheiks preferred to deposit the money and let the banks make the loans and take the risks. This produced a great spate of syndicated loans to the Third World, the some-

Now that has all changed. Since dollars which have to be recycled are insurance companies and their typistill the great landowners—although eminence is broadly confined to cal destination is the financing of the United States federal deficit. And the managers of the pension funds and programmes. But television pro- insurance companies prefer on the whole to buy securitized bonds. The This time it was entitled "Unclean banks have responded to this by moving substantially from their traditional role of lending to being, for a nonetheless flowing together in a number of foreigners in Harrods, is fee, a junction between borrowers and investors.

British banks have also adjusted well to this substantial and until both), occasionally the Church, or if the European Community carries recently, unexpected change. The European pre-eminence of London as a financial centre is unchallenged. As an economy Britain is no more adequate .Bank of England superin the City. Indeed, until 1939 stock-internal market of the 12-member than third—perhaps only equal third vision at an early stage". The third with Italy-within the Common was the continuing repercussions of Market. Sterling as a reserve curintelligent sons of men of substance. nery and Italian consumer goods, but rency is now vastly less significant cates. And the fourth, in some ways

ponent of the ECU (European Curweight and little more than two-Britain's absence from full membership of the European Monetary mistake for Britain. It also hobbles the European leg of the tripod (with the dollar and the yen) of world monetary power. Why, in view of the nomy and the limited importance of sterling, should this be so? The answer lies simply in the dominance perhaps Chicago as well, were outside the dollar area.

The City of London is therefore of great current importance to Britain and of considerable importance to insurance, British banking, even the European Community and to the world financial system. It is a singuwave of scandals and suspicion. Hyperbole should of course be avoided. In the City as in other financial centres there have long oil-rich states to the countries been occasional examples of fraud, But they have been balanced by the Bank of England supported by the established leaders of banking opinion who liked profits but also what dangerous consequences of liked them to be blended with tradition, probity and a degree of selfrestraint. Now there is a fear that, on the high tide of quick enrichment 1981 the surplus oil dollars have dried and the removal of the old City deup. The typical sources of offshore marcation barriers, some of these anchors have dragged.

> A week before Christmas The Times ranga leader, the title of which seemed deliberately to echo its "It is a Moral Issue" leader of 1963 when the Macmillan government was rocked by quite different scandals. separate problems which were dangerous confluence. The first was the tendency of the City both to overcharge and to pay massive salary increases with the proceeds: the "greed factor". The second was the collapse of Johnson Mathey Banking and the "clear evidence of inscandals affecting some Lloyds syndi-



others, was a growing carelessness among MPs about the appropriateness of their outside interests, exemplified by the large number who were linked with one or other of the Tunnel contract. Altogether, The Times rather vaguely pontificated, there were signs of substantial damage

What in these circumstances is the Government doing about the City? It is doing two things which rather confusingly nuzzle up against each other without exactly overlapping. Leon Brittan, as Secretary for Trade and Industry, is promoting a Financial Services Bill which is concerned primarily with protection of investors by regulation of the 15,000 investment organizations operating in Britain. But it does so in a way that the Chairman of the Securities and Investments Board (which is the Bill's main instrument) regards as inadequate. So do many others. It is a Bill for the semi-prevention of fraud. The Economist derisively says.

At the same time Nigel Lawson, as Chancellor of the Exchequer, has produced a White Paper on Banking Regulation. This in future is to be the responsibility of a new panel housed at the Bank of England in Threadneedle Street and chaired by the Governor, but with a majority of outside members and responsible at least as much to the Treasury as to the Bank. This prompts some commentators to say that, just as Mr Brittan's Bill is half a move against fraud, so Mr Lawson's White Paper is a half vote of confidence in the Bank of England. Altogether there is a worrying sense of half-heartedness about the Government's measures.

If they leave entirely untouched the "greed factor", that is perhaps inevitable. It is difficult to regulate greed by legislation. But while its exuberance grows it both makes a mockery of the Government's emphasis on low pay rises and exercises a continuing distortion of the high-talent labour market pulling away from industry and the public service. What the City now needs if it is to escape the harsher discipline of tive and more austere. Stanley Baldwin, three times Conservative prime minister between the Wars, once observed that "a man who made a million quick ought to be not in the Lords but in jail". That was extreme and not intended too seriously. But a touch of its spirit would not do any harm in the City today

exas as a whole and Dallas in surprise), a blood-red sky pulsed across a 10 foot gap. I. M. Pei has ness, conservatism, money, which visitors often seek to reinforce. Yet for the last two or three decades there has been a powerful Burgee, the Chinese-American I. M. minority of native and adoptive Texans who, with increasing public who has commissioned most of the support, have really cared about finest buildings. quality. The result is not just superb museums and soaring standards in taste for stylistic revivalism, which the performing arts, but contempor- occasionally goes over the top. ary architecture of real excitement. Three of their most eve-catching and panache. A week in Houston and buildings in Houston are the Dallas proved to be a tonic. People not only take risks there, but RepublicBank Center, the dazzling, under-privileged blacks and Mexisucceed.

of the city (the greenness was a first with sloped tops mirror each other liveliness of the arts in Houston than

particular are wrapped in behind the serrated peaks of the countered with the tallest building clichés: cattle, oil, power, big-breath-taking downtown skyline, a in Texas, the 75-storey Texas Comwork of art in its own right. Its presiding geniuses. I learnt next day, are sheathed in cool grey granite the architects Philip Johnson/John Pei, and the developer Gerald Hines,

stepped, faintly neo-Renaissance faceted Transco Tower with its cans in evidence as the limousines My arrival in Houston, by British attendant waterfall; and Pennzoil surge past. Caledonian direct from Gatwick, Place, specifically designed to be the was happily timed. As I drove in most "distinctive" building in Houssecene, reflected in these buildings, is through the swampy green purlieus ton, whose two trapezoidal towers more closely connected with the

merce Tower, an elegant pentagon

The barren canyons created at the base of these buildings are of course less appealing than their dramatic profiles. Commendable attempts have been made to animate pave-Johnson/Burgee have a strong ments and plazas with good sculptors by such artists as Miró, Dubuffet, Louise Nevelson and Claes Oldenburg. But by English and New York standards the downtown pavements are eerily deserted, with only a few

The optimism of the business



centini, a former New Englander. explained. She runs the city's Cultural Arts Council, a private body which distributes about \$2.6 million have achieved a remarkable parity." of city funds a year (derived from a ations. "It was really in the late 60s that we began to develop as a cultural city," she said. "When major because there was nothing to do."

have collectively said. But the Houstonians took corrective action, to a director of the opera company, had point where Peter Marzio, who came from Washington's Corcoran Gallery Mexico, on the international opera to run the Houston Museum of Fine map. Orchestra, opera and ballet Arts, could tell me: "There are very have had to share a single hall, built few cities in the US that have a strong

ballet, and a decent visual arts instirights from as early as the 1940s. tution. At least one or two is usually weak or missing. In Houston they With theatre led by the Nina Vance Alley company, also strong, he reckons the balance is "very healthy

Inevitably much talent has had to companies like Shell and Exxon be imported. Sergiu Comissiona, which had big offices in New York whom I heard conducting the decided to come here, they found a orchestra, hails from Rumania (and lot of people didn't want to move who should be the soloist but lames Galway on flute!). Ben Stevenson, Too bad, an English city might artistic director of the Houston Ballet, is British. David Gockley, previously put Santa Fé, in New in 1966. A new theatre-ballet centre is now being built on a prime site provided by the city. A little matter of \$70 million has been raised from the private sector for the building.

> As for the Houston Museum of Fine Arts, it is hard for an Englishman to grasp that it owes its being solely to private generosity, oiled no doubt by a penchant for immortality. When I was there the coolly elegant George and Alice Brown Pavilion. named after a brilliant businessman and his wife, and designed by Ludwig Mies van der Rohe, was showing chastely displayed masterpieces from a roll-call of major donors: Annette Finnigan, Robert Lee Blaffer, the Kress Foundation, the Goodriches, Becks . . . Dr Marzio aims to make it a "user-friendly" museum. The standard of display and documentation would shame our national

Not a little of the quality in Houston derives, directly or indirectly, from two French-born Houstonians: Dominique de Menil and her late husband Jean. Mrs de Menil, now in her 70s, was one of the many vastly wealthy heirs of the Schlumberger oil exploration equipment fortune. She brought Philip Johnson to Houston to design first a house, then a master plan for a small Roman Catholic university, St Thomas, which they rather overwhelmingly befriended, later switching their affections, and millions, to Rice University. She also commissioned the Rothko Chapel. an austerely beautiful octagon initially designed by Johnson and filled with purplish brown abstract paintings by Mark Rothko. Outside, in a reflecting pool, they placed as a memorial to Martin Luther King an impressive sculpture by Barnett Newman called The Broken Obelisk:

Near the Rothko Chapel the Menil Gallery is rising. Designed by Renzo feel: a few hills, even, whereas Hous-Piano, the co-architect with Richard ton is dead flat (and terribly humid in Rogers of the Centre Pompidou in Paris, it will house Mrs de Menil's outstanding collections of ethnographic, Surrealist and 20th-century antiques. Indeed, a lively lady who American art. The de Menils also dealt in property soon told me: dominated the early years of the Contemporary Arts Museum, an mentality. They take business exhibition gallery which since 1949 seriously here, and the kids learn has mounted stimulating exhibitions Latin." If Dallas's skyline was less of work by designers and architects as well as artists.

live either near Rice University, in freeways less intrusive, though both streets lined with evergreen oaks (rather ludicrously called live oaks), which new high-rise blocks will whose branches in places touch overhead like outstretched arms; or in the River Oaks area, filling it with nco-Gothic, neo-Tudor and colonnaded mansions with well-sprinkled surely stumbled badly with his lawns of the local coarse grass. It is utterly banal memorial near the spot the Beverly Hills of Houston, No modernism there

Most Houstonians, adopted and ing cubicle; and a new Johnson, native, seemed to think of the city as Burgee development called The a freer, less socially structured place than Dallas. "It's joyful living here," said Udo Schlentrich, the former only 19 storeys tall. I. M. Pei scores managing director of the Dorchester with his striking if rather inhuman Hotel in London, who now presides over Houston's classiest old hotel, the Warwick. "There's a pioneer spirit in the city. People take, and sical green-skinned Allied Bank they give back."

after a 45-minute flight, the city seemed to have a more European summer), and my hotel, the gloriously named Mansion on Turtle Creek was full of wonderful "Dallas is Zürich. It's a Protestant inspired than Houston's, it was still pretty dramatic, and the business Many of Houston's seriously rich area seemed less dehumanized, the cities have a serious traffic problem aggravate.

> Texas's favourite corporate architects, Johnson/Burgee and Pei, are again well represented, but Johnson where President Kennedy was assassinated. It looks like a white chang-Crescent resembles a pastiche, Texas-sized French château, luckily wedge-shaped City Hall, which a vast three-piece Henry Moore bronze attempts to soften, and a more whimincorporating a roof like a ***



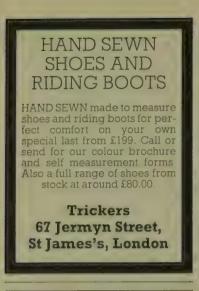
Above, Wendy Reves with Harry Parker of the Dallas Museum of Art, where six treasure-filled rooms of her Riviera villa have been re-created. Opposite, Houston's downtown skyline, with architect Philip Johnson's three-tiered RepublicBank Center in front of his Pennzoil Place, Near by is I. M. Pei's 75-storey Texas Commerce Tower.



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Dallas's own skyline challenge, with the LTV Center on the left, Interfirst Plaza in the centre, next to the Hyatt Regency Hotel and its Reunion Tower.

» ski-slope. My own prize for originality-with-distinction went to the handsome tower with a pyramid-shaped top designed for the Ling Tempco Vought (LTV) aeronautics company by Skidmore, Owings and Merrill (of New York, Chicago and San Francisco), the largest firm of architects in the world.

I was in Dallas partly to celebrate the opening of some new rooms at the Dallas Museum of Art, the contents of which had been presented by a friend. The story of how Dallas wooed and won an art collection worth some \$35 million from a house in the South of France is long and complicated. The collection was formed over many years by Emery Reves, a Hungarian-born writer and publisher, and his wife Wendy, the daughter of a small-town Texan barber, who had been a very successful New York fashion model. They filled their villa La Pausa at Roquebrune, which the Duke of Westminster had built for Coco Chanel, with a remarkable range of Impressionist and post-Impressionist paintings and drawings and superb porcelain, furniture, early rugs, silver and ironwork.

When Reves died in 1981, Wendy's Texan roots were a factor in her eventual decision to leave the collection to the Dallas museum—provided they re-created a substantial part of La Pausa in the new museum building and kept all the works as arranged under her supervision. The terms were tough, the extra rooms cost \$5 million on top of the \$50 million being raised for the new building, and everything had to be completed before Wendy signed the deed of gift.

The risks were considerable, among them that the French authorities would refuse export permission

for the most valuable items. But this was Texas! Faith, hard work and money triumphed. In November, almost two years after the discreetly handsome and workable new museum had opened, its director Harry Parker was able to unveil the six Reves rooms, complete with a Mediterranean-style open-air courtyard. To prevent wear and tear, damage and theft, the public is kept back by knee-high glass partitions. A van Gogh drawing or some Chinese porcelain may thus be tantalizingly distant, but the overall effect is ravishing, moving and refreshingly different, and broadens the scope of a museum otherwise strongest in pre-Columbian artifacts and 19thand 20th-century painting.

Yet for sheer quality, the museums of both Dallas and Houston must yield to the Kimbell Art Museum at Fort Worth some 25 miles away. Designed by Louis Kahn and completed in 1972, it reduces architects to awed silence with the harmonious purity of its design, and art lovers with the staggering quality of its pictures and artifacts: strictly masterpieces only, from early civilization to the 20th century.

Dallas can, and indeed does, compete with Houston in all four of the performing arts. From all I could gather, the opera is doing very well under its Italian director Nicola Rescigno, who came from Chicago, as is the resurrected symphony orchestra under the popular Mexican conductor Eduardo Mata; a spectacular new symphony hall designed by I. M. Pei is due for completion in late 1988, at a cost of \$75 million. Flemming Flindt, formerly of the Royal Danish Ballet, is trying to drag the Dallas Ballet into a higher league, and the theatre scene is benefiting from adventurous direction at the Theater Center from Adrian Hall.

Research for a book took me to some staggering private collections of sculpture and paintings. That of Raymond and Patsy Nasher also has a public dimension. Twenty years ago Raymond Nasher, a very civilized developer, opened NorthPark, the best designed (by Eero Saarinen) large suburban shopping mall in the world, subsequently much copied. To mark its 20th birthday, he recently installed some two dozen sculptures by such artists as Moore, Caro, Flanagan, Oldenburg and Paladino in its malls. Result: first shock, then familiarity, then affection.

There is, thank goodness, some Texan vulgarity around in Dallas, like the developer Trammell Crow's 1,600-bed Anatole Hotel and his lipstick-shaped, pink marble Wyndham Hotel. Crow likes art too, but it tends to chinoiserie, schmaltzy sculpture and tapestries by the mawkish Dane, Bjørn Wünblad, whose work is everywhere. Yet to meet collectors like the Nashers, Irving and Pat Deal (who have Rodin, Matisse, Moore, Lipchitz, Archipenko bronzes in quantity) and Margaret McDermott is to revise a few clichés about Texas. These people not only bave a lot, but they know and care deeply. Mrs McDermott is the grand patron of the arts in Dallas: her late husband Eugene was one of the three remarkable founders of Texas Instruments. She lives in a smallish, beautifully designed house in the Highland Park residential area. Everything there, down to the last Monet, is quiet, understated perfection. Lunching with this diffident, charming lady, admiring the small alabaster Moore carving on her dining table and a stunning Braque on the end wall, I thought: this is Texas soufflé rather than steak-style, and I like it O

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REMOTE REGIONS OF THE NILE



No other great river has had more influence on man than the Nile: it has been a lifeline to generations of people across a vast desert and at present supports a population of about 60 million. An ancient Egyptian civilization flourished for over 3,000 years along its banks and was the first to develop irrigation, agriculture and to use the plough. The photographer spent 16 months exploring the Nile in all its diversity, from its humble sources in the highlands of Uganda and Ethiopia down to its Mediterranean delta and the teeming metropolis of Cairo. We concentrate on the remoter regions and peoples of the Upper Nile.



Tisisat Palls near Lake Tana, the source of the Blue Nile in Ethiopia. The river continues through a gorge and in a series of rapids into the Sudan desert where, after about 250 miles, it muets the White Nile at Martoun. It is the Blue Nile that causes the floods every September in Egypt, whereas the White Nile's flow is almost constant.

Above left, a trickle of water flows from the glacier at the top of the 16,042-foot-high Mount Speke. Such headstreams in the Mount Ruwenzori range west of lake Victoria were considered by the ancients to be the sources of the Nile, but its remotest headstream is the Luvironza River in Burundi about 250 miles farther south, and only measured from there can the Nile be called the longest river in the world (4,145 miles).



Felucas sail past Elephantine Island in Awan, where civilization Degine as the Ville (lows from the Sudan desert into Egypt, via the 300 mile streeth of Lake Masser, created by the damming of the river at Awan. The dam and reservoir have brought increased cultivation and hydroelectric power to Egypt. Overleaf, men transport firewood in reed boats on Lake Tana.





The Nile has always been a vital waterway for transport and as it is wide in the plains, bridges are scarce, particularly in remoter regions. Here, a ferryman encourages a recalcitrant donkey onto his boat in the Sudan's Nabian Desert.



Children carrying baskets of cow dung, which is used as fuel and as building material, in the Amhara Plateau, Ethiopia, near Lake Tana, source of the Blue Nile.



An Egyptian woman in a riverside village with bricks made from the mud of the Nile. Carrying such loads is one of the many chores expected of women in these areas.

AROUND THE WORLD IN 12 DAYS WITHOUT REFUELLING

BY ALEX FINER

One of the most unusual aircraft ever built will take off later this year to conquer the globe and a 25-year-old record.

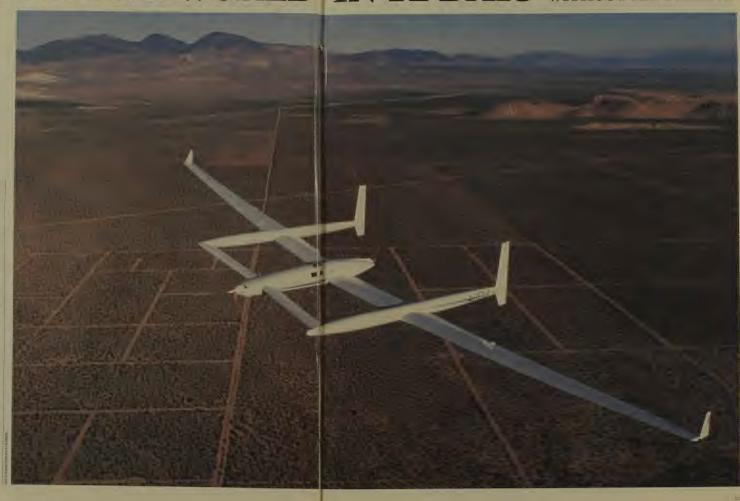
wo brave pilots. Dick Rutan and Jeana Yeager, propose to make aviation history by flying non-stop around the world without refuelling in a remarkable craft called Voyager. The couple, based at Mojave airfield in southern California, have spent five years and \$2 million developing their unique challenge to the accepted conventions of aircraft design and construction. They are now in the final stages of flight-testing.

Voyager was purpose-built for its mission using composite materials and aerodynamic principles which have reduced fuel consumption, weight, wing loading, drag and cruise speed to a minimum. The result is a feather-light flying machine, made largely of plasticreinforced fibre, with a wing-span wider than that of a Boeing 727.

The plane will take off for its global circuit from the same NASA runway used for space-shuttle landings on the flat, dry lakebed at Edwards Air Force base. Two engines, one at each end of the fuselage, will push and pull the plane into the air. It will be carrying four times its unladen >>>

Voyager, in flight above the Mojave Desert, California. Built from plastic composites, its wingspan is 110 ft 91 ins, fuselage length 25 ft 5 ins, and maximum combined cabin and cockpit dimensions 7 ft 6 ins by 3 ft 4 ins. Estimated take-off weight for the nonstop, unrefuelled world attempt will be 11,326 lb of which 1,489 gallons of fuel weigh 8,934 lb. The precise route will be determined with satellite and computer assistance from mission

control in Washington DC.



→ weight in fuel.

Also adding weight will be the gaunt frame of Dick Rutan, 6 feet 2 inches tall and 46 years old, and the slight figure of Jeana Yeager, 33, who expect to spend 12 days and nights cooped up together in a single-seat cockpit and sleeping area not much bigger than a bathtub. They will travel west at 80 to 100 mph and at a height of up to 28,000 feet.

The present world distance record for non-stop unrefuelled flight was set as long ago as 1962, when a modified eight-engine American Air Force B-52H jet bomber covered 12,532 miles between Okinawa and Spain. Dick Rutan and Jeana Yeager are determined to achieve more than merely break this record. They are driven by their dream of encircling the globe.

The entire, bizarre project was born of idle conversation between Dick Rutan and his younger brother, Burt. Sons of a dentist, they had grown up near Fresno, California, and learnt to fly in their teens. Dick says, "We always had aviation fuel in our veins." It was Burt who drew the first sketch of Voyager on a paper napkin in a Mojave coffee shop in

Burt Rutan had an established reputation as an innovative plane designer. At the time he was running an experimental aircraft factory at Mojave airport using composite plastics instead of aluminium to build a series of sporty little planes. He designed them with the main wings at the rear of the fuselage and small canard wings near the nose to provide pitch control. Often with an engine pushing from behind, rather than pulling from in front, his planes appear to fly backwards.

Dick Rutan's background includes 20 years as a US Air Force pilot. He has 6,900 hours of active flying, 2,000 of them in military highperformance jets. Heflew 325 combat missions in Vietnam, 105 over North Vietnam in an F-100 Super Sabre before being shot down in 1968 and subsequently rescued. He retired in 1978 with the rank of Lieutenant-Colonel, a chestful of decorations, and joined his brother as a test pilot. He still performs at aerobatic displays and has set six world speed and distance light-aircraft records in his brother's planes.

His companion on Voyager, Jeana Yeager, got hooked on flying relatively recently. Born in Texas, her first love was horses. No relation to her namesake, the test pilot Chuck Yeager, she worked for 14 years



Pilots Dick Rutan and Jeana Yeager have undergone tests on minimum oxygen requirements for sustained flight at high altitudes.

as a design engineer involved in the development of geothermal power plants and manned re-usable rockets. She gained her flying licence nine years ago, met Dick in 1980 and now holds four world speed records of her own.

Dick Rutan and Jeana Yeager set up Voyager Aircraft Inc in 1981 shortly after the coffee-shop discussion. The sole object was to build the plane and fly it non-stop around the world.

Voyager has become a familiar, if nonetheless outlandish, sight around Mojave since flight-testing first began in June, 1984, above the surrounding desert where cactus and rattlesnakes still outnumber people. At the outskirts of town, the freeway sign now bears the emblem of the plane and reads, "Welcome to Mojave. Population 2,534. Elevation 2,756 feet. Home of the Voyager.'

Home is Hangar 77 at the commercial airfield. Visitors are encouraged because the Voyager project is based on voluntary contributions from the public as well as on donations of hardware and high technology. In an outer office area there are Voyager T-shirts for \$10, sweatshirts for \$20, pendants, pins, club membership forms and a visitors' book. Elsewhere visitors can watch a video of Voyager in flight, examine a

sample of the light graphite fibre skin with which the fuselage is covered, and marvel at a mock-up of the tiny cockpit in which the resting member of the crew has to lie supine while the other sits at the controls.

Dick Rutan, wearing blue jeans and a blue cotton turtleneck, is munching cereal from a plastic cup as we walk round the steel-framed. insulated hangar which costs \$110 a day to rent. "We're testing different diets," he explains. "There are no technical problems left. But raising money-that's the hardest part in flying round the world. We've had to spend 80 per cent of our time finding money.

Entering the main hangar, we pass a "No Smoking" sign on a refrigerator and a water melon on a work-bench among tools. And then there is Voyager, looking pale and frail, spanning 110 feet from wing-tip to wingtip, across the entire hangar, and surrounded by three of the Burt Rutandesigned canard composite planes and a microlight hang-glider.

An engineer is adjusting the mounting for one of the two special engines from Teledyne Continental Motors being fitted for the record attempt. The rear cruising engine. unveiled at last year's Paris Air Show, is designed to run 3,000 hours without overhaul. The front engine will be shut down to conserve fuel a few thousand miles into the flight.

The first phase of testing, completed last summer, included 26 flights totalling 80 hours. It confirmed that the plane possessed "mission adequate" flying qualities. "It looks better than it feels, though," Jeana Yeager says. "Our first extended flight under adverse conditions was to Oshkosh, Wisconsin, in August, 1984. There was turbulence and the auto pilot wasn't working. I spent as much time on the ceiling as on the floor. It felt more like seasickness than airsickness.'

One of the conclusions was that Voyager would have to fly higher than originally planned to escape turbulence, thus accentuating the medical problems. Oxygen, needed above 12,000 feet, will be carried in liquefied form in special stainless steel and composite containers. Because of the premium on weight, the crew has undergone simulated high altitude tests at Harbor UCLA medical centre to try to establish a

safe minimum supply.

The second and final phase of testing-propulsion, electronics and avionics and air-crew life-support systems—began last December. The anticipated 12 or so flights of increasing duration will culminate in breaking the existing closed-course, unrefuelled distance record of 11,337 miles and will last six or seven days. And then, before the end of this year, Dick Rutan and Jeana Yeager expect to set out on their global

To qualify as a round-the-world flight under the rules of the Fédération Aeronautique Internationale, Voyager must cover a distance greater than that of the Tropic of Cancer or Capricorn—22,858 miles. They will fly west for several reasons. We can take advantage of the trade winds, reduce the chance of thunderstorms when the plane is at its heaviest and experience less jet lag," Dick Rutan says. "It also puts us over land for the final two days of the journey so, if we're marginal on fuel, we can keep going.'

The precise route will be determined by computer from a mission control set up in the Smithsonian in Washington DC and radioed to the crew. It will be based on satellite weather reports, and calculations involving height, fuel and oxygen.

The first thing we'll do when we're back? That's easy," Dick Rutan says, smiling at Jeana Yeager. "We're going to take a shower—a long, hot shower."

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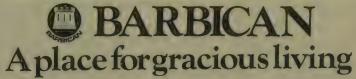
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IMPRESARIO OF THE DOG WORLD

BY FRANK JACKSON



In March, 1886, the irrepressible Charles Cruft (above) staged London's First Great Terrier Show. A century later Cruft's annual event, due shortly at Earls Court, still dominates the dog calendar.

t is widely supposed among

during the last half of the 18th coincided with a growing apprecicentury when Masters of Hounds ation of dogs for their own sake added interest to the non-hunting rather than for the work they could summer months by organizing do or the sport they could provide. shows at which they could compare This shift of interest was matched by their own hounds with those from a growing antipathy towards the neighbouring packs. John Warde, later to hunt the Bicester, Pytchley. New Forest and Craven countries. effect on the moral welfare of those was certainly running hound shows involved than to the cruelty which hound, and, of late years, of the isle of backing of lames Spratt's doe biscuit in 1775 when he was hunting the dogs, bulls, bears and badgers around Westerham in Kent. These had to endureevents may well have provided the inspiration for Thomas Coke's became illegal and although dog killing goes on on other nights" were he took charge of the dog section of famous Holkham Sheep Shearings fighting, being easier to conceal from popular events. which led to the formation of agricultural societies and the popularization owners had to find some other way

students of canine history that the growth of industry lured people the first dog show took place in to leave the land for the cities, they to dogs to maintain the link. The sub-Dog shows were being held sequent increase in dog ownership baiting sports, though initially con-

In 1835 bull and bear baiting authority, continued, urban dog in which to gain interest and enjoy-

Westminster, where in 1834 he trated London News reported a the Toy Spaniel Club. show at Aistrop's new public house, the Eight Bells in Denmark Street, where "may be seen the most beautiful specimens of spaniel, Italian grev-Skye terrier". By all accounts manufacturing company. It is argu-Tuesday night shows which took

"Shaws, in Bunhill Row, is also much Brussels and Antwerp exhibitions. As

retary of this small club that Cruft gained his first experience of able, therefore, that the first "Cruft's" place in the room where "the rat- show took place about 1870. In 1878 the Paris Exhibition. That appoint-Aistrop was not the only show ment in turn led to an invitation to promoter. The ILN noted that manage the livestock sections of the





James Spratt's head salesman, Charles Cruft had visited all the dog shows in Britain and become friendly with many of the owners involved. Duchess of Newcastle who, though her kennel contained a number of terriers, then rapidly establishing themselves as the most popular of show dogs. It was she who suggested

In 1886 he ran what was rather captioned: "Effects of terrier chorus on Show for which he found a suitably splendid venue at the Royal Aquarium, opposite Westminster Abbey. "The general arrangements," the ILN reported, "in the hands of Mr C. Cruft, left nothing to be desired, except that at one period of the afternoon, owing to the influx of visitors, the stock of catalogues was

The Kennel Club, which had >>>

gives entrant 811 a helping hand as the judge at Cruft's conducts a close examination. The standards for each breed are laid down by the Kennel Club The Illustrated London Newsof March 20, 1886, reported on Charles Cruft's First Great Terrier Show at the Royal Aquarium with some sketches of participants. This one, left, was a gentleman unused to dog-shows."

ANIMAL CRACKERS

»→ been founded in 1873, was more reserved: its Kennel Gazette complained that the show, although held under Kennel Club Rules, "appears to be a speculation on the part of the authorities of the Aquarium, there being no committee, but simply managers, and a vet, with a few patrons, headed by the wellknown yachtsman, Lord Alfred Paget. The catalogues (which were all sold out by 2pm on the first day) show a great amount of amateurish get up (if we may use the expression). In several instances the numbers miss 10, and in one instance 100 figures. There is also an absence of rules and regulations therein which, to the novice exhibitor, is confusing. We saw one good gentleman take a dog off his bench, upon which we expostulated with him, but were met with the remark that 'when a dog is for sale in the catalogue anyone may take him off to have a look at him'." The problem endures 100 years later: exhibitors at Cruft's find it necessary to mount guard over their dogs in order to protect them from unwelcome and not always kindly attentions.

During the next few years Cruft, though still ostensibly running a show devoted to terriers, added more breeds to the schedule. By 1888 the entry had grown to 1,134. Increasingly it was recognized as Cruft's own show, and in 1891 he bowed to the inevitable: the Great Terrier Shows became Cruft's Great Dog Show, a title which, with a typically Cruftian flourish, later became Cruft's Great International Dog Show and Exhibition of Sporting Appliances and Fine Arts Society. Cruft's extraordinary promotional ability led to his being regarded as the British Barnum.

The 1891 event showed that Cruft's dog show was special. Cruft demonstrated his confidence by moving from the prestigious but rather small Royal Aquarium to the Royal Agricultural Hall in Islington. His confidence was fully justified when the 473 classes and 20 judges attracted an entry of nearly 2,500. The seal was put on the show's success that year when Queen Victoria appeared among the exhibitors, winning with a White Collie, Snowball, which had been one of the gifts received on her Jubilee. The Queen also figured prominently in Pomeranians: all the winning fawns were hers. She also took a fourth place in Rough Collies, while the Prince of Wales came second with an Esquimaux dog and had a clean sweep in the class for Rough Basset hounds. Esquimaux dogs now show as Siberian Huskies, while the descendants



It is a hard life being a top dog: Champion Ozmilion Invitation (Tyrone to his friends) only lets his hair down at shows, the rest of the time his unnatural locks are wrapped in tissue paper (called crackers) to keep them clean and out of the way. The winning male Yorkshire Terrier of 1984 at Cruft's, he is retiring after this year's event—and getting a hair cut. His son, Ozmilion Admiration, is shown on the cover.

of Rough Bassets have become Basset Griffon Vendeen. A number of breeds such as Clydesdale Terriers, Old English Terriers and White English Terriers have disappeared, perhaps for ever. These British breeds have paid the price of our interest in foreign dogs.

The Old English and White English terriers were among the breeds involved in the controversy about ear cropping at the end of the 19th century. There was a growing feeling that the operation to cut and shape the ear flaps of dogs was unnecessary and cruel. But before the Kennel Club, led by its Patron the Prince of Wales, could outlaw the operation a number of breeds had so fallen from public favour that they either became extinct or lost popularity which they have never recovered.

History is now repeating itself with a similar debate centred around the docking of tails. Docking has been practised for functional as well as cosmetic reasons for hundreds of years. Xenophon provided detailed instructions on how the operation should be carried out. Now the

Council of Europe has put forward proposals which, if accepted, could have a far-reaching effect on the way we breed and keep companion animals in this country, among them that both cropping and docking should be banned throughout Europe. The RSPCA, too, is investing considerable sums in a campaign to have what it describes as unnecessary mutilation made illegal in this country.

Although probably only a minority of breeders oppose the idea of docking being made illegal, most would prefer a slower, more careful approach. Already most clubs representing the small number of affected breeds have accepted that docking should be optional, and the Kennel Club has amended standards accordingly. This will give the public time to adapt to the dogs' new look and enable breeders to make any modifications to physique needed to balance a long and heavy tail, and achieve some degree of consistency in the appearance of tails. Such matters take time.

From 1891, with a brief interrup-

tion for the First World War, each Cruft's show introduced more breeds, more classes and more attractions to capture the support of exhibitors and the interest of the public. Charles Cruft's methods were not always scrupulous: he would often claim a record entry, yet careful examination of the catalogues sometimes revealed that it fell far short of his claims. As the *Kennel Gazette* had shrewdly noticed at his First Great Terrier Show, he was not above manipulating the figures.

By the mid 1930s the show's reputation eclipsed all others, drawing visitors from all over the world. Charles Cruft's name and fortune had been well and truly made. Yet the old man, now in his 80s, had one remaining ambition: to run a show with more than 10,000 entries. He had topped 9,000 in 1926 but since then the show had been on a plateau. Something extra was needed, so in 1936 he decided to celebrate the Golden Jubilee of Cruft's Great International Dog Show, typically ignoring the fact that only 45 years had elapsed since the first Cruft's show and including the Great Terrier Shows of the previous five years in his calculations. Nevertheless the Press, the public and exhibitors all rallied round to make the old man's dream come true, and the show produced 10,650 entries. It genuinely was the biggest and arguably the best dog show in the world. Indeed it says much for the quality of Cruft's publicity that its reputation remains undiminished. Public and Press still regard Cruft's as the biggest dog show in the world. In fact the Kennel Club took over the show when it was resumed in 1948 after the Second World War. Charles Cruft had died in 1938 and his widow, who ran the 1939 show, then sold the title to the Kennel Club.

Cruft's is essentially a London show, with an atmosphere which might not survive being transplanted to a larger venue. Though now housed in Earls Court and spread over three rather than the original two days, there is room for only about 12,000 entries, whereas about a dozen other championships have considerably larger entries. The Ladies' Kennel Association Show, held at the National Exhibition Centre in December, last year achieved an entry of more than 22,000, making it for the second successive year the largest dog show ever held. Yet it is Cruft's which each February focuses attention on the world of pedigree dogs O

Frank Jackson is writing the official history of Cruft's, to be published in 1991.

ONE MAN AND HIS JACK RUSSELL

BY RICHARD INGRAMS

Russell as an official breed of dog will alarm and depress many owners of these endearing creatures, including me. As things stand, no one is absolutely clear what constitutes a Jack Russell. Yet most people probably have a pretty good idea of the kind of dog it is: a small black and white mongrel, often answering to the name of Spot or Patch, with a marked tendency to disappear down rabbit holes.

Yet in the old days it was different. The Reverend Jack Russell who gave his name to the species in the early 19th century, was a West Country parson who preferred hunting foxes to carrying out his parochial duties. He bred his dogs with long squirrellike tails so that he could reach into foxholes and drag them out when necessary. How these bushy-tailed dogs which sound rather like longhaired dachshunds evolved into the black and white skinheads of today is a mystery that would baffle any neo-Darwinian. But it proves that the best sort of dog is, evolutionally speaking, constantly on the move in response to differing circumstances.

Unfortunately, as things stand, the traditional role of the Jack Russell has been undermined. Foxhunting is considered immoral; badgers are sacrosanct; rats are disposed of with increasingly lethal poisons. So the traditional fighting Jack Russell with the killer instinct is a dog of the past. I know of one survivor, once the property of a rat-catcher (now deceased), who lives in semiretirement in my village. If any dog has left its mark on the environment it is this one. He attacks cars, kills cats and has been known to gnaw through a sturdy wooden gate in order to get at a bitch on heat. Even when the pub dog, a sleepy mongrel, decided to teach it a lesson by castrating it with its teeth, the Jack Russell showed no sign of mellowing. Universally feared, the dog has won a certain respect by its refusal to conform to suburban ways.

There is nothing much its owner can do about it. But then there has always been an understandable tendency on the part of Jack Russell owners to throw in the sponge when it comes to exercising any kind of control. A senior Anglican theologian I know used to own a dog called Zadok; named after the priest of Handel's anthem. But the dog was most unpriestlike in its habits and the venerable Doctor had long given up any hope of influencing its behaviour for the better. If Zadok killed a chicken or disappeared into a bramble thicket for two or three



hours, then that was the will of God.

Compared to such fine primitive specimens, my own Jack Russell, a bitch by the name of Missy, seems positively decadent. She is a timid little thing who would run a mile if she ever saw a rat. Her most peculiar characteristic is a passion for stones. Taken for a walk the first thing she will do is rush into the nearest ploughed field, select the largest and knobbliest flint she can find and then, grasping it in her jaws, totter forwards as though it was a precious lump of gold. Again, I suspect that a Darwinian would find it hard to

explain such a peculiar obsession one consequence of which is that there will soon be nothing left of Missy's teeth and she will have to be fitted with canine dentures.

But despite her timidity and strange habits Missy is still a very recognizable dog with a certain amount of character. What would happen if the Jack Russells became a pukka breed of dogs parading at Cruft's with the borzois and the Irish setters? It would be the end of them, one can confidently predict. Whatever individuality they might have would be ironed out and they would

become like the poor poodles neurotic little lap-dogs, constantly yapping and scratching themselves, doted on by stout Lesbian breeders and given fancy new names like Ruddigore Maximillian III.

The fact is that a Jack Russell is one of those things like a potato or a wild rose that cannot be standardized. We all know what one is but once you start to try to spell it out in too much detail, it quickly ceases to exist. In-breeding has already destroyed the aristocracy. Let it not happen to those little black and white dogs called Jack Russells

LUCAS INDUSTRIES

Beyond the motor age

Carol Kennedy discovers how Lucas Industries adopted a hard line to pull themselves out of trouble and not just to match but to beat their competitors.

ucas Industries, a worldwide engineering group making an enormous range of products from car batteries to electric fin actuators for guided missiles, is proof that British manufacturing industry can recover from recession. But it has been a difficult and painful process. As with ICI, the catalyst was the first trading loss and dividend cut in the company's history, a proud one going back to the dawn of the motor age when Joseph Lucas founded his headlamp business in Birmingham.

With the huge rise in car ownership since 1945 and with the rapid development of the aerospace industry, success had seemed assured; and indeed 1976 was a peak year. But those profits were bloated by inflation. Competition from the Far East had been growing and, in chairman Sir Godfrey Messervy's verdict. "We in Lucas had grown fat and idle."

The disastrous performance in 1980 to 81, when the group registered a pre-tax loss of £21.4 million on sales of £1,186 million (following a pre-tax profit in 1979 to 80 of £41 million on sales of £1.196 million). caused a period of self-appraisal and shake-up at the redbrick headquarters in Great King Street, Birmingham itself a monument to Edwardian engineering. "We took ourselves away for two days at a time, 10 or 12 of us, the main board plus the people running the individual companies and one or two function heads," recalls Sir Godfrey. "We chewed the fat till midnight, swore at each other, gone learnt to communicate rather better than we had in the past

"We decided that we could survive this awful state, so long as we gave more initiative to the team running each company in the group. After all, these were people running businesses of £200 million or £300 million turnover. We poured on responsibility down the line

The general managers of the companies who had reported to two group managing directors were now designated managing directors themselves and made rigorously accountable to the main board for their results. They are responsible for their own cash control and have to meet agreed forecasts. If they do not perform, they do not survive long in their

Chairman and Chief Executive Sir Godfrey Messervy, who was knighted in the 1986 New Year Honour

failure," says Sir Godfrey. The managing director of the troubled electrical division resigned in January, 1985, after 25 years with the company. The old undemanding-some might say century, when progress up the corporate ladder was not seriously harmed by a few bad results, has

Behind the new management accountability is the Competitiveness known, lies behind every company forecast in the group and, as the chairman says, is "more ambitious than the forecast". Most importantly, it applies to every level in each of the 140 business units that make up Lucas Industries' seven major worldwide subsidiaries: Lucas Aerospace. Lucas Electrical, Lucas CAV, Lucas Lucas World Service and Rists (originally wiring specialists, now active in high technology like fibre optics).

The CAP was born out of Lucas's determination not just to match'the

front-line jobs: "We don't condone director Tony Gill, who visits at least one business unit each week assessing the progress of its CAP with the group heavily reliant on the car local management team, gives no quarter if he thinks targets are not sufficiently ambitious, "What our best increase in Far Eastern competition in complacent—tradition of Lucas's first competitor is achieving ought to be the world's car markets. Lucas's rethe minimum we aim for," he says, "If he can do it, we can.

must assess its competitors' best performance in every area from technological advances to the ratio of stock Achievement Plan. The CAP, as it is to sales. It is up to them how they go clever, high value added product. about gathering such intelligence, but Gill, a tough 55-year-old who started his career as an apprentice diesel engineer, does not accept the argument that something is not possible. "What you're saying is, you tion, generating, electrical, braking, haven't tried hard enough," he responds. For example, he says you can find out the volume of sales per Girling, Lucas Industrial Systems, employee of a rival firm by taking its brake-shoe in the 1920s today about published sales figure and "standing outside the factory counting heads".

CAPs have been in operation at Lucas for about two years. To date nology, Fuel injection, in which Lucas about 40 units have been closed, sold efficiency of its best competitors, but or merged with others; manufacturto do even better. Group managing ing systems have been improved and electronic fuel injection system in the

the group's profitability, sales per employee and earnings per share have all made substantial strides. Pretax profits in 1985 were £57.8 million on sales of £1,499 million; up from £32.6 million on £1,397 million in 1984. Since 1981 sales per employee have risen from £15,033 to £23,113.

In November, 1985 the group announced a further improvement. with profit before tax ahead by 77 per cent and earnings per share more than doubled at 42.8p, compared with 17.8p 12 months earlier. Lucas also launched an £89.4 million rights issue to consolidate its financial base for development and expansion.

Against this, about 20,000 jobs have been lost since 1980 and the bill for redundancies, plant closure and reorganization has amounted to more than £125 million since 1981. Last autumn revaluation of the Lucas pension funds revealed a handy surplus of assets over liabilities, enabling the group to save £40 million in its contributions over the next two years. Even so, the profit base needed strengthening to underpin a fundamental shift in Lucas's business

Like GKN, another engineering industry. Lucas has suffered from the oil crisis-induced recession and the sponse has been to concentrate on the principle that makes its aero-To draw up its own CAP each unit space division the most profitable of its three mainstream businesses (the third being a range of diverse industrial systems): the technologically

In automotive terms this means moving away from relatively simple low-cost items into complete, sophisticated systems governing various aspects of a vehicle's operations: ignifuel-injection. Girling brakes have had an international reputation since Captain A. H. Girling invented the 60 per cent of all cars made in Japan carry a braking system that owes something to Lucas Girling techholds some commanding world leads-it developed the first digital



major growth area as international ride much farther between stops. laws tighten on emission control.

"We are not walking away from the people out of 10 (and that includes used to sell low-cost items in order to system, one that's cleverer than the every prestige British car. next man's."

Lucas's cleverness in lighting is undisputed: its headlamps and foglamps made its name. Recently it secured a new niche in the rich American market when a General Motors subsidiary became a licensee for some of its lighting technology. Joseph Lucas, the Birmingham metalworker who founded the company in 1875 near its present headquarters building in Great King Street, would have appreciated that. His first commercial success came with the patent of a ship's lamp which could be repaired at sea: then came the bicycling craze of the 1880s and Lucas invented a hub lamp for the penny-farthing with an oil reservoir bigger than any of its

Lucas gave his lamp an inspired name-the King of the Road-which automotive business in any way," says passed to other products and remains Sir Godfrey Messervy. "When you associated with the romance of early think that throughout the world nine motoring. In 1903 the name was given to a new car headlamp burning babies and children) don't own a car, acetylene gas instead of oil. In 1927 you can see it's still a good business to came the powerful P100 version be in. But whereas in the past we ("P for posh, 100 for candlepower". explained Oliver Lucas, the founder's get a full range of Lucas products on grandson, to a colleague) which was a the vehicle, today we want to sell a hallmark of the racing Bentleys and

The King of the Road built the company's reputation. From 58 people on the payroll in 1880 (and a weekly wages bill of just over £59). the firm had grown by 1914 to 600 employees, and by the end of the First

Aerospace is military: among the contracts is the supply of electric fin actuators for the McDonnell Douglas Harpoon missile.

World War to 4,000. Joseph Lucas died unexpectedly early in 1902, while on holiday in Italy: the family story was that his body was brought back in a King of the Road packing case, thus advertising his products to

Harry Lucas tested the firm's lighting products on his own cars from became standard. 1899 to 1906: he used to drive to the works in his two-cylinder Lanchester. Innovation even then was the way to survive in the group's major subsidicommercial success. Harry used to walk around the shop-floor and ask: "Got anything for me today?", hoping

CORRECTION: THE D'OYLY CARTE OPERA TRUST

In the article on Trusthouse Forte, published in the Great British Companies series in our July, 1985 issue, Lord Forte was quoted as saying that "The D'Oyly Carte Opera Trust could have had £7 million or £8 million by now." (if the attempted takeover of the Savoy Group by Lord Forte had been successful), "but they won't do it. It's quite despicable, the whole thing." The trustees of the D'Oyly Carte Opera Trust have asked us to state that the Trust does not hold, and has never held, any shares of any denomination in the Savoy Group and Lord

Forte's remarks therefore were untrue. Lord Forte informs us that he had intended to refer to the D'Oyly Carte Charitable Trust and

not the Opera Trust in his comments and we are pleased to make this clear and to express our regret for any embarrassment that the error may have caused to the Trustees of the D'Oyly Carte Opera Trust.

a worker would come up with a new product idea or improvement. The Chairman's Award scheme for innovative ideas was instituted in 1924 and last year produced 6,000 suggestions out of a total 30,000 eligible employees.

Lucas soon diversified into products other than headlamps. In 1911 came the first Lucas accumulator or battery, and with the First World War the firm expanded into magnetos (electric generators)before 1914, 98 per cent of those used in Britain were made by Robert Bosch of Germany-by acquiring a magneto manufacturer called Thomson-Bennett of Birmingham. On this was built the ignition equipment side of the business. The war also diverted Lucas into the manufacture of landing lights and starters for the fledgling aircraft industry, along with self-startersforthenewlyinventedtank.

The years between 1920 and 1939 saw a spectacular growth in the British motor industry, and with it Lucas's profits rose six-fold. The 100,000 cars on the road in 1920 had multiplied to two million by the outbreak of the Second World War. Yet the 100 British car manufacturers exhibiting at the 1920 Motor Show had shrunk in that time to about 20, and 90 per cent of all Britain's production came from the "Big Six"-Austin, Morris, Ford, Rootes, Standard and Vauxhall.

William Morris was a key figure in Lucas's growth: his first "Cowley" model in 1915 had a Lucas six-volt dynamo and Lucas headlamps, sidelights and rear lights fitted as standard equipment, the first proper contract Lucas had received from a motor manufacturer. By 1923 over half the firm's output of starting and lighting equipment was being supplied to Morris. In 1934, when the driving test and the 30 mph speed limit in builtup areas were made compulsory, Lucas brought out the Trafficator, the illuminated semaphore direction indicator with self-cancelling switch operated by the steering wheel. It was a German invention for which Lucas acquired the Commonwealth patent rights, and many were still in use long after the flashing indicator

Between the wars Lucas took over several competitors, whose names aries today. One was A. Rist, specialists in cabling and wiring for motor vehicles, and another was Charles A. Vandervell of west London, then Lucas's chief rival in starting and lighting equipment. Ironically Robert Bosch, the German magneto competitor of pre 1914 days, was planning in 1925 to set up manufacturing in England, and both Bosch and CAV, as Vandervell became known, were working on a diesel fuel-injection pump. The two ended by merging their British manufacturing interests and Lucas, by taking over CAV, thereby acquired valuable rights to *>> nology. Lucas CAV, as the subsidiary is known has an international reputation in the diesel fuel-injection field.

Lucas got into aerospace as early as 1932, after Oliver Lucas returned from a visit to the Bendix Corporation of America and reported to his board his belief that "there must inevitably be a considerable business in aeroplane equipment of a profitable nature in the reasonably near future which will be done by someone in England...". The result was a series of licences for Lucas to manufacture the products of Bendix Aviation.

The Second World War, when Lucas factories were turning out

The red car is fitted with the new Lucas Girling Stop Control System -a major breakthrough whose success is evident here.

» exchange patents and tech- wing assemblies for Spitfires and a launch capsules for the Royal Navy Profits in 1976 reached a peak, but it the company's aviation side. (Its Spitfire factory in Coventry escaped the November, 1940 bombing that devastated the city.) Lucas also produced the fuel system for the revolutionary new gas turbine jet engine invented by Frank Whittle, perhaps the biggest single aviation advance of the war.

> Aerospace now provides Lucas of the business is military and the company is involved in the manufacture of six or seven international part of the motor units. Lucas supplies electric fin actuators for the

range of equipment for the Halifax, version of the Harpoon. It may well Lancaster, Wellington and Liberator bid for a share of the Star Wars conbombers, gave a tremendous spur to tracts, which will be dominated by the giant US defence firms.

Civil aviation seems to be set for a period of growth too: Lucas already has £470,000 worth of systems and components on every one of the pan-European A320 airbuses, Aerospace is an international and interlocking business, and most major projects from Concorde to military heliwith nearly half of its profits on about copters involve some kind of intera fifth of its sales. Around 60 per cent national collaboration between systems suppliers as well as at government level.

missiles, making either the casings or prosperous and profitable state. 20 years. More redundancies are Joseph Lucas Ltd had become Lucas Industries in 1974, the group was McDonnell Douglas Harpoon and decentralizing and bidding strongly activities with inadequate return on

proved fairy gold. The Price Commission had allowed price rises where they could be justified-but what might have seemed justifiable domestically took no account of the overseas competition building up, particularly from the Japanese motor industry. Inflation was a rampant 15 per cent, allowing a stock profit on revaluation that year of probably £20 million The group's recovery is not yet

complete: its electrical company remains plagued by loss-making businesses, being so deeply embedded in the LIK volume car industry which The mid 1970s found Lucas in a has virtually halved its production in inevitable at Lucas Electrical: the group's strategy is to discontinue HARM missiles, and submarine for a share of international markets. capital. Expansion is also probable.

The group is likely to look for acquisi- &85 million (five or six per cent of French businessman and banker the sales. British industry generally, and tions in the aerospace and industrial systems fields. At present the latter side of Lucas's activities covers a range of products from tachometers and measuring equipment to energy management controls, specialized hydraulic equipment and a new ceramic alloy called Syalon, capable of many sophisticated applications where a hard cutting edge or high heat resistance is required. Since its emergence from recession with (then) undervalued shares. Lucas has been the subject of much takeover speculation, but its recent rise on the stock market has now made it more

expensive for a predator. As manpower is shed, many workers are being re-trained in multiple skills. The group spends a figure equivalent to around half of its re- an interesting group; there is a mer-

sales) on training programmes related to what the chairman describes as "pretty enormous" changes in job specifications, demarcation lines and cross-trade working. The unions have responded co-operatively to the need for more flexible exchange of skills, as well as to implementing the Competitiveness Achievement Plans, "I think they realize it's the recipe for success," says Sir Godfrey

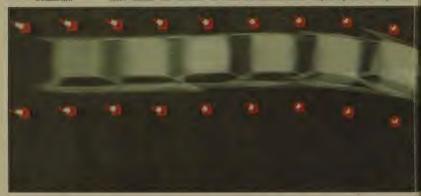
On the management side, the board was slimmed dramatically in the post-1981 shake-up, and Lucas Industries is now run along American lines with a three-man executive team playing a key role in the supervisory board (Messervy, Tony Gill and finance director Bob Brown) and six non-executive directors. These make an eminent physicist; insurance Rootes, who has just retired.

critical eye of the outsider director. going for on our CAPs." and the principle of drawing top senior management appointments ible. It is just a mental attitude. came from outside Lucas

Another "culture" change is the Carol Kennedy is Deputy Editor of The search and development budget of chant banker from Schroder's: a Japanese-style control of stock to Director.

managing director of Bunzl, the pulp - certainly Lucas, says Sir Godfrey, has and paper products company; Pro- always tended to hold too much fessor Sir Sam Edwards of Cambridge. stock, "We turn our stock over far too slowly, perhaps five times a year. The company chairman and former senior best small businesses today can turn civil servant Sir Antony Part; and Lord over their stock 12 or 15 times a year, and this reduces working capital. Sir Godfrey believes in the fresh, Those are the sort of figures we are

Tony Gill is apt to tell local plant talent from outside is being applied to managers that the group is performmanagement selection generally in ing at no better than half its profit Lucas, which used to be very much a potential. Sir Godfrey is more circum-"man and boy" company, with a long spect, but says: "We've probably got tradition of careers rooted in the Mid- to get productivity up by 30 or 40 per lands motor business. Gill and Mes- cent in Lucas to be fully competitive servy both began on the shop-floor, with the best in the world. I see no but about four in 10 of the last set of reason why this should not be poss-









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The common man's Richmond Park

by Jeremy Lewis



Best known for its royal deer, Richmond Park provides a welcome breathing space for Londoners. Photographs by John Heseltine.

of living in surburban southwest London, far outweighing the occasional aeroplane rumbling overhead on its way to Heathrow, is its superabundance of greenery and open space. Within chugged slowly uphill towards the easy distance of where I live in East Sheen are Wimbledon, Barnes and Putney Commons, Kew Gardens, Bushey Park, and the formal gardens of the famous riverside houses and palaces, from Ham and Syon down to other. More often than not we spent published last year and written by its Hampton Court; and the greatest of the whole day in Richmond Park, these is Richmond Park, 2,500 acres of rolling English parkland almost the size of Oxford, walled in nearly 350 years ago by Charles I and remarkably unaltered ever since.

I have been a devotee of Richmond Park since my parents moved to London shortly after the war. We lived in a large and rather sombre block of flats on the south side of Battersea Park, much favoured by retired admirals and literary men of a lugubrious cast of mind; and at weekends we would squeeze into the family car-a converted Macfisheries van with mock-Tudor panelling, bucket-seats stuffed with horse hair. and a couple of stools in the back on

ne of the obvious advantages slowly via Wandsworth and Putney house competitors in the 1950 to Richmond Park. We invariably entered the Park by

the Robin Hood Gate, at the point where the A3 swept triumphantly away down the Kingston bypass, and car park that lies at the foot of Spankers Hill and overlooks the Pen Ponds, the two lakes that lie almost exactly in the middle of the Park, one at a mysteriously lower level than the tunnelling through the bracken, climbing into the same hollow oak trees that my daughters sampled a few years back, and illegally swimming, or pretending to swim, in the Pen Ponds, one hand sculling the bottom, before returning home for a might not come amiss. late high tea, tired and itchy from too

Olympics-along with anti-aircraft units; most of the pasture land had been put under the plough; the great wrought-iron gates had been taken down and replaced with temporary wooden ones; the Pen Ponds had been drained and camouflaged to prevent their being used as a navigational aid by German bombers.

All this and a good deal more is made clear in a history of the Park current Superintendent, Michael Baxter Brown (Richmond Park: The History of a Royal Deer Park, Robert Hale, £12.95); and since, as he is at pains to point out, the Park of today still retains the essential characteristics of the great deer water while the other remained parks of the Middle Ages, a quick firmly in the soft black slime on the glance at its origins and its history

Richmond Park as we know itstabbed by the bracken and our feet which were added in the 1830s-Charles I, engaging in the 17th-What I failed to realize in those far- century equivalent of compulsory off days was that the Park, like every- purchase and making himself suitthing else, had recently emerged ably unpopular in the process, from the disruptions of war and was enclosed with a red brick wall a mixwhich my sister and I perched as we only just beginning to return to ture of Crown, common and private raced along at speeds of up to 40 normal. Soldiers had been stationed land in order to indulge his passion through the trees, was designed to miles an hour-and pick our way there-their huts were used to for hunting Royal deer parks appear culminate in the pedimented west

to have existed in this part of north Surrey throughout much of the Middle Ages, both along the river and as part of the Manor of Shenewhich was rebuilt as a palace of fabulous magnificence by Henry VII, changing its name from Shene to Richmond in the process. Medieval deer parks combined woodland. rough pasture and waste land, plus fishponds stocked with carp, and park lodges of varying degrees of grandeur; and despite the current fashion for more formal parks, the much sun, our bare legs pricked and minus the slopes of Petersham Park, essential qualities of the traditional deer park were retained, and still encased in a thin layer of London came into being in 1637, when survive, in Charles I's New or Great

> A few formal touches were added in the 18th century-Capability Brown may have been involved in tree-planting schemes, while the Queen's Ride, that great avenue

front of the White Lodge, built as a and the third to the Park's role as a hunting lodge for the royal family in the reign of George II-but the Park remains a wild and undulating place of brooks and blasted heaths and ancient, gnarled oaks of the kind one associates with highwaymen and scudding clouds. It is not surprising, perhaps, that the urbane Horace Walpole described it as a "bog and a harbour for deer stealers and vagabonds", that poaching remained a local pastime throughout the 19th century, or that one of Lord John Russell's lady visitors to Pembroke Lodge in 1854 was held up by a vouth with a gun and deprived of her watch and jewelry, so prompting the establishment of the Parks Constabulary.

As Mr Brown's book makes clear, there have been three phases in the Park's history. The first was given over to the hunting of deer; the second to their breeding for venison; trand Russell, ensconced in Pem-ladder-stiles on the boundary walls. a private game reserve, but

social amenity, enjoyed not only by the inhabitants of the suburbs that have surrounded it in this century, but by walkers, joggers, dog-lovers, equestrians and model-aeroplane enthusiasts from all over London. Deer hunting died out in the middle of the 18th century, with the Royal Buckhounds meeting in the Park for the last time in 1753; and for the next 150 years or so the deer were farmed for venison, not just for the royal tables-it is, after all, a Royal Park-but for those grandees of Church, State and the City of London who were entitled to the occasional haunch under the terms of the Royal Venison Warrant. Hare and pheasant were regularly shot in the Park in the 19th century, and the head keeper would lay on shooting and fishing for favoured guests. With the Russell family, including the youthful Ber-

broke Lodge-a former molecatcher's lodge that is said to have been developed by Sir John Soane for the Countess of Pembroke in the late 18th century-and various members of the royal family living in White Lodge, the Park had a decidedly aristocratic and exclusive tone for the

first two-thirds of its existence. The public had, however, always been allowed access to the Park, at least in principle. Somewhere in the Park, one feels, there should be some token of appreciation to a Richmond brewer named John Lewis, who obtained a court order against George III's voungest sister, Princess Amelia-then the Ranger of Richmond Park and the occupant of White Lodge, the building of which was completed in 1761-when she sought to exclude from the Park all but her own close friends. The Princess was obliged to restore the

Above, Pen Ponds in the centre of the Park were drained and camouflaged during the war to prevent their use as navigational aids by German bombers.

but took care to space the rungs so far apart as to make access virtually impossible. This curmudgeonly deed called forth another, equally successful, court action. Sad to say, the public-spirited Mr Lewis was crippled with debts as a result of invoking the law, and died in poverty after his riverside brewery had been

flooded out. A much more unexpected champion of the common man was the portly, pleasure-loving, gamedevouring figure of Edward VII. As the last of the Park's Rangers (the post was abolished after his death) he not only discontinued the Victorian tradition of using the Park as a vast breeding ground for venison and



→ insisted on its being made more accessible. The Park changed course once again, as befitted the Century of the Common Man. Lord Riddell, President of the Artisan Golfers' Association, had noticed that those he represented were unable to afford the membership fees of local private courses; in 1923 the Prince of Wales, who had been born in White Lodge, teed off to open the two new golf courses, both of which are still going strong on the Roehampton edge of the Park. And the Isabella Plantation-perhaps the Park's most popular attraction, along with the deer-assumed its familiar, magical form thanks to the labours of George Thomson, the Park's Superintendent from 1951 to 1971.

Apart from the aeroplanes, modern man's least pleasing contributions to Park life are trafficpeople use the peripheral roads that run round the edge of the Park as short cuts from Roehampton to Richmond, or Kingston to East Sheen, knocking down the occasional deer in the process and making crossing the roads something of an obstacle course—and the great concrete blocks of flats that overlook the Park from Rochampton. Twenty years ago architects and town-planners came from all over the world to admire these monstrosities looming over what must have been one of London's most attractive villages. Pembroke Lodge has become an unobtrusive cafeteria set among terraced gardens, and between Sheen Gate and the White Lodge, now the home of the junior section of the Royal Ballet School, are fields on which polo and rugger are played: but it is good to report that Mr Baxter Brown-a Scot who studied agriculture at Edinburgh, worked as a tea planter in Assam, and has been the Superintendent since 1971—is keen to keep the Park as it is, and to make no further concessions to modernity beyond, he hopes, providing better information about the Park and its history for its

I went to see Mr Brown in his office in Bog Lodge. Set in a complex of barns and stables and outhouses surrounding an agreeably rusticlooking house with a fenced-off garden in front, it looks like a farm in a Rowlandson drawing. In fact it is the headquarters of the Richmond Park branch of the Royal Parks Constabulary, a friendly body of men and women that includes 18 constables, three sergeants and an inspector, plus their highly polished police horses, some of which I heard whinnying and snorting as I picked my way towards Mr Brown's office. The modern equivalent of the Rangers of previous centuries, Mr Brown is responsible to the Bailiff of the Royal Parks, who in turn answers to the Parks and Palaces division of the Department of the Environment. He employs about 50 staff, excluding the Constabulary: these include gardeners, craftsmen, tree-loppers and two gamekeepers who busy themselves with vermin control, keeping down the ever-expanding population of rabbits and grey squirrels, and looking after the Park's 400 fallow and 300 red deer. Lovers of local colour will be sad to learn that the post of molecatcher was discontinued in 1871, and moles themselves are no longer to be found; nor is there now any call for a shepherd, since the keeping of sheep in the Park ended some five years ago.

As television programmes are always telling us, wild life is flourishing in the suburbs, and the Park provides what must be a haven for all kinds of beasts and birds, and one that is mercifully free from chemical sprays, barbed wire, huntsmen and their saboteurs, giant combine harvesters and all the other hazards of rural life. Ambitious foxes may well graduate from back gardens in East Sheen to an earth in the Park, from

population comes in the form of badly trained domestic dogs. These will occasionally cause havoc, not by attacking the deer-the boot is likely to be on the other foot, at least when the hinds are looking after their calves, or during the rutting season in October-but by panicking them into a flow of traffic, sometimes with fatal results. Rather less disruptive are the riding-school horses that canter round the cinder-covered tracks, carrying sturdy Betjemanesque girls in jodhpurs and black riding caps or men with unbuttoned shirts who look as though they have wandered in from a television commercial and who whip their steeds into an ostentatious gallop with a great flailing of arms and legs. The number of riding-school horses is, sadly, on the wane: so expensive is it to keep a horse that whereas in the 1960s there were more than 20 riding stables in the vicinity of the Park, only three or four now remain.

Nor is the bird population ne-



Once a "bog and a harbour for deer stealers and vagabonds", Richmond Park is now an oasis where city-dwellers can follow more peaceful pastimes.

which they will venture out of an evening to raid the litter bins or neighbouring dustbins, or to terrorize the local rabbits. Mr Brown regards the foxes with a kindly eye, only destroying those who appear to have mange. The badger population is holding steady, and the Park boasts between eight and 10 sets. As for those famous deer, so prolific are they that their population would probably double within three years were they not culled: the bucks are shot in August-September and the roes in November-December, and once various dignitaries-including the Chairman of the Board of HM Customs and Excise and the Grand Falconer of England—have been given their token slabs of venison under the terms of the Royal Venison Warrant, the balance is sold through licensed game dealers or at

An additional hazard to the deer

glected. Back in the 1920s the Pen Ponds were planted with reeds from Norfolk to make them more appealing to various varieties of wildfowl; gorse bushes were planted as a favour to the linnet; the Plantations. already host to over 800 species of beetle, some of them extremely rare, offer sanctuary to all kinds of local and migratory birds. The patient anglers one sees sitting under green umbrellas with vacuum flasks at the ready will probably end up catching that most medieval of fish, the carp, though pike and eel also lurk in those muddy waters. Some 4,000 elms had to be cut down as the result of Dutch elm disease, but the wild life of the Park still has more than 180,000 trees left to inhabit or feed

Leaving Mr Brown's office, I headed up the hill towards the Sidmouth Wood, named after the Deputy Ranger of the early 19th century who, in addition to entertaining Sheridan, Nelson and Sir Walter Scott in the White Lodge, took a particular interest in the trees of Richmond Park and initiated (in Mr Brown's words) "the systematic establishment of plantations, fenced to protect them from the deer". Just before crossing the road that connects the Richmond and Roehampton Gates, I turned to get the most stunning view the Park can afford: all London lay before me, shimmering in the haze, with Highgate and Hampstead rising up behind and St Paul's in the centre, like a tiny hardboiled egg surrounded by matchboxes. From Sidmouth Wood I moved downhill towards the Pen Ponds and the centre of the Park. It is a view that never ceases to thrill. In the summer, as the great green trees roll away into the distance, with the White Lodge in the background and a walker and his dog filling up the foreground, it reminds me of some Arcadian landscape by Poussin or Claude; in winter, when the trees are bare, the water a dull metallic grey, and the swans come gliding down like infinitely more sophisticated versions of the aircraft that roar and rumble overhead, I think of Yeats's wild swans at Coole.

Nearer the Ponds themselves, you come across the most entertaining of all the Park's denizens: children in yellow Wellington boots splashing in the shallows; stertorous middle-aged joggers with meat-coloured legs and glazed, unseeing eyes (I live in dread of the day one of these gasping, mauve-faced men collapses at my feet); clerks relaxing in apple-green shirts and cardigans and braces; heavy-booted hikers with packs on their backs, casting scornful glances at the amateur strollers all around them: fellow-suburbanites heavily disguised as Mark Phillips or Princess Anne in green gumboots, Barbour jackets and cloth caps or headscarves, jovial-looking Labradors frisking at their heels or plunging into the Pen Ponds in pursuit of a flying stick.

It is time to leave; and, as I always do, I spin out the act of departure for as long as I possibly can, cutting an enormous, circuitous swathe towards Ham, along the ridge that overlooks the Queen Anne houses of Petersham and the river and ends in the splendid terrace at Richmond, past the Star and Garter Home and the soaring spire of Richmond Church and the backs of elegant Georgian and early Victorian houses, along the brick wall that separates the Park from what was once known as "Pestilent Common", and so home via Bog Gate and the woods of Sheen Common, now owned by the National Trust. In an age in which so much of the "real" countryside is blighted by "agribusiness", barbed wire, dead elms, recreation areas and gigantic, hedgeless fields, Richmond Park remains reassuringly and wonderfully the same O

A smooth comeback

Stuart Marshall looks at the Mazda RX-7 and its Wankel engine

The Wankel rotary engine, great white hope of the world car industry in the late 1960s and early 70s, was a disappointment. It ruined NSU. Their superb Ro80 was the first Wankelengined car to go into production in 1968 and had brought the company to its knees before manufacture ceased nine years later.

Citroën invested heavily in a plant to make Wankel engines in the early 70s and produced, but did not market, a batch of rotary-powered GS models. In Japan, Mazda pitched headlong into the Wankel era and are the only company to have made rotary-powered cars in very large numbers, Citroën having backed off before any final commitment.

Mazda succeeded where others failed. They overcame the twin problems of short life and unreliability and are now churning out 6,500 Wankel engines each month for installation in the RX-7 sports car and the Luce saloon. The Luce is sold only in Japan but the RX-7 has been a huge success in the United States, which took 360,000 of the 470,000 RX-7s made between 1978 and last summer. It had a modestly sized but enthusiastic following in Britain and the Continent, where the latest RX-7 is eagerly awaited.

When it arrives in Britain in a few weeks' time the price is likely to be closer to £14,000 than the old model's £11,500, but the new RX-7 is a considerable advance on the original. It superficially resembles a Porsche 944, which is one of the cars Mazda have in their sales sights though they deny that it is in any way a rotary-engined carbon copy of the German supercar.

The rotary engine has no pistons rushing up and down, no valves to open and shut thousands of times each minute, no crankshaft to translate reciprocating movement into simple rotation. It is thus exceptionally smooth running, even by the standards of the most beautifully balanced piston engines.

So smooth is the Wankel engine that the RX-7 has to have a warning buzzer to indicate that 7,000 revolutions a minute have been reached and that one should change up a gear. Otherwise, engine life and fuel consumption suffer. Quite apart from its freedom from vibration or any kind of roughness, the Wankel engine is so compact that it can be set well back in the car to achieve a near ideal 50:50 weight distribution without intruding into the passenger space.

Most buyers with £14,000 to spend on a car like the RX-7 want



performance potential but not the noise and harshness that used to go with it. It is remarkably quiet; just a rushing sound as the Wankel gathers speed, peaking at around 130 mph and reaching 60 mph from a standstill in eight seconds. On a German autobahn it will put 2 miles into each minute without effort. On our motorways the RX-7 will seem hardly awake at 70 mph.

So far, I have driven the RX-7 only on Mazda's proving ground near Hiroshima and on the freeways and byways of California. On a high-speed handling circuit, where one may drive in a way that would be totally irresponsible on a public road because there is plenty of recovery space should one spin-off, I found it understeered *in extremis*. It tended to plough straight on rather than throw its tail out if cornered excessively fast. This just did not happen on public roads.

On the drive from Capistrano Beach, near Los Angeles, to Lake Elsinore the RX-7 took corners at twice the officially signposted speeds, feeling nimbly controllable and absolutely secure. The rear suspension allows the wheels to change angles fractionally under cornering stress. At low speeds this encourages steering response; at high speeds the opposite happens, keeping the tail on line.

Most American buyers go for automatic transmission and the RX-7 I drove in California was so equipped.

It worked well and suited the car in the same way that automatic transmission suits a Porsche 928. But it will not be available on British specification cars, at any rate for the time being. Nor will turbocharging, which is also available in the US, though why it should be wanted in a land with a Federal 55 mph speed limit is not easy to understand.

I drove the RX-7 with a colleague who, like me, is over 6 feet tall. Neither of us found it cramped in any way and we enjoyed its well placed controls, taut handling and sparkling performance. The five-speed manual version I drove in Japan had a delightful gearshift. The ride is comfortable because the seats are well matched to the all-independent suspension. Some thump from the high-speed radial tyres is only to be expected but is never objectionable.

For Britain the RX-7 will be a two-plus-two, with rear seats that even children would find uninhabitable if driver and front passenger were long-legged. In the US version the back seat is optional. The RX-7 I drove was a simple two-seater, with a flat luggage platform like Jaguar have in the XJ-S Cabriolet. British buyers will have to use the back seat for luggage because the load platform under the lifting glass tail is practically filled by the full-size spare wheel and tyre.

Every other country in the world except Britain and Switzerland

The rotary-engined Mazda RX-7 sports car, a huge success in the United States.

accepts a minispare, which tucks away invisibly in a vertical position at the extreme rear. Other brands of car imported into Britain have minispares. Mazda should try it, too.

Mazda's successful exploitation of silken Wankel rotary engine power has not been at the expense of other interesting developments. Displayed at the Tokyo Show last November, and due to arrive in Britain this summer, is a very high performance version of the 323 hatchback with a turbocharged, 16-valve engine and permanently engaged four-wheel drive.

I drove this poor man's Audi quattro only briefly but was most impressed by its easy handling at high speeds and the great safety that comes with four-wheel traction. This cleverly engineered transverseengined four- to five-seat hatchback has been developed into Mazda's latest international rally car and the "street" version is already on sale in Japan. When it arrives in this country in a few months' time it will bring full-time four-wheel drive benefits to many buyers who covet, but cannot afford, an Audi quattro or Ford Sierra 4x4. The Mazda 4x4 sells in Japan for a little over £6,000. Here it is more likely to be around £9,000, but it will provide formidable competition for other front-wheel driven "hot hatchbacks" like the Golf GTi

How wrong we were!

Patrick Moore on astronomers' mistakes

Astronomy today is a fast-moving science. We have learnt a great deal during the past few years, and new techniques and new methods have led to progress which would have seemed out of the question half a century ago. But there have been mistakes too; and now and then it is useful to look back and see where astronomers—or, at least, some of them—went wrong.

The Moon provides one example. In the 1950s Dr Thomas Gold, one of the world's most famous astronomers, put forward a strange theory according to which the so-called 'lunar "seas" were filled with soft dust; he even wrote that a spacecraft incautious enough to land there would promptly sink out of sight. Practical lunar observers, such as myself, were sceptical, because the theory did not fit the facts as we saw them, but it was taken seriously in America and not finally disproved until unmanned spaceships and then human astronauts landed on the

Venus was more of a problem. It is about the same size as the Earth and closer to the Sun than we are, so that it may be expected to be hotter; but as its surface is permanently hidden by a layer of cloud, Earth-based observations of it did not tell us much. Before the Space Age it was usually thought that the "day" there was about as long as a terrestrial month (actually it is equal to 243 Earth-days). There was also the theory of F. L. Whipple and D. H. Menzel that the planet was covered mainly with water, with only isolated islands here and there.

This would have led to a bizarre situation. The atmosphere of Venus contains large amounts of the heavy gas carbon dioxide, and so any surface water would have been fouled, producing oceans of soda-water. But it was worth remembering that in the early stages of the Earth's existence our air had much more carbon dioxide in it than is the case now, and life here began—in the seas. Could the same sort of process be happening now on Venus?

It was an attractive idea, but the spacecraft, beginning with Mariner 2 in 1982, showed that it was completely out of court. The surface temperature of Venus is not far short of 1,000°F, so that no liquid water can possibly exist; Venus is a bone-dry dust-desert, with active volcanoes and almost constant thunder and lightning, so that it is very like the conventional picture of hell. Sir Fred Hoyle had suggested that there might be oceans of oil; this, too, had

to be ruled out.

Mars is a very different kind of world, with its red "deserts", its dark. permanent features and its white polar caps. Around 1960 I recall giving a lecture at London University in which I made a series of statements about Mars, every one of which was backed up by the best available scientific evidence and every one of which turned out to be wrong! It was thought that the dark areas were old sea-beds filled with organic material ("vegetation", if you like); that the surface was no more than gently undulating, with no major mountain chains or valleys; that the polar caps were very thin deposits of hoar frost, no more than a millimetre or two thick, and that the Martian atmosphere was made up chiefly of nitrogen, with a ground pressure of about 85 millibarsmuch the same as the pressure in the Earth's air at a height of about 52,000 feet above sea-level.

In fact, the Mariner and Viking probes have shown that far from being smooth, Mars is heavily cratered, with giant volcanoes. One volcano, Olympus Mons, rises to 15 miles above the outer surface. There was no trace of the famous canals (as had been anticipated), and the dark areas were not depressions; the most prominent of them, the so-called Syrtis Major, is an elevated plateau. The darkness is due simply to the fact that the red "dust" has been swept away by Martian winds, exposing the ground below. The atmosphere is made up principally of carbon dioxide, but the ground pressure is below 10 millibars everywhere, so that conditions approximate to what we usually regard as a

Jupiter produced its quota of surprises. The Great Red Spot, formerly thought to be either a solid body floating in the Jovian gas or else the top of a column of stagnant gas, proved to be a whirling storm-a phenomenon of Jupiter's meteorology. The inner large satellite, Io, was found to be red and sulphurcoated, with violently active volcanoes, instead of an inert icy globe. Saturn's rings proved to be immensely complex, with thousands of minor ringlets and narrow gaps, instead of being more or less homogeneous. And Titan, Saturn's largest satellite, produced a major shock as it has a thick atmosphere made up mainly of nitrogen. What conditions are like below the Titanian clouds we still do not know, but it seems that Titan is unlike any other world in the Solar System O

High spots of Brazil

David Tennant's tantalizingly brief visit included Rio de Janeiro which, he discovered, lived up to its reputation for dazzling beauty and exuberance.

The inhabitants of Rio de Janeiro, known as Cariocas, call it "a cidade maravilhosa"—the marvellous city. And looking down from the 2,300 foot peak of Corcovado where the great statue of Christ the Redeemer stands with arms outstretched, I must agree with them.

This vast tropical metropolis of nearly eight million inhabitants is arguably the most beautiful city in the world, spread out around a huge natural harbour and along the shores of the blue and perpetually warm South Atlantic. Its beaches—all quite splendid—such as the sweeping curve of Copacabana or the silver carpet that is chic Ipanema, backed by apartment blocks, five-star hotels, smart boutiques and expensive cars, are synonymous with the wellheeled, carefree life for which Rio has a worldwide reputation. It is obviously accurate for part of the city, but contrasts with the massive social and economic problems of such areas as the favelas, or shanty towns, which cling tenaciously to numerous hillsides.

Rio hits the first-time visitor with its size, its traffic and its vitality. The Cariocas are an exuberant people: animated conversation permeates shops, offices, restaurants, markets and streets. The warm balmy weather—it rarely at any time goes below 65°F (18°C)—encourages an outdoor life and dress is informal.

The beaches are by no means the preserve of the tourist. They are a vital part of Rio life irrespective of class and age. Walk along the wide tiled pavement (it is in white, black and red to signify the three main racial groups in Brazil) at Copacabana and you will see stunningly beautiful women wearing the minimum of clothing while around them muscle-flexing males exhibit their physical prowess. Often the men will be playing football—a sport followed with obsessional devotion by every segment of society.

It would be all too easy on holiday in Rio just to stay on the beach but there is much else of interest to see. The 20 minute trip by funicular to the top of Corcovado should not be missed. You travel through lush tropical vegetation to within a short distance of the summit, then walk up flights of steps to the base of the 122-foot-high statue which was inaugurated in 1931, having taken 10 years

to complete. The view is quite stunning: the whole city is laid out beneath like some town planner's dream of paradise. Almost as spectacular are the views from the top of Sugar Loaf Mountain at the entrance to Guanabara Bay, part of which forms Rio's harbour. It is reached by two cable cars. There are a restaurant, shops and even a night club at the halfway mark, and at the top another restaurant and somewhat surprisingly a bird sancturary.

The historic heart of the city is around Praça 15 de Novembro (November 15 Square) with its 18th-and 19th-century buildings. Here on Fridays and Saturdays artists sell their works alongside the lottery ticket salesmen, food stalls and itinerant musicians. The Square is always busy with crowds going to and from the ferry station.

Most unexpected of Rio's attractions is the Tijuca National Park, a remnant of the tropical forest which covered the whole area before the arrival of the Europeans. It extends for many miles within the city boundaries and at the end of the last century more than 100,000 new trees such as the Brazil nut, jacaranda and cedar were planted. Today you can drive through the forest and have a meal at one of the restored colonial residences now used as restaurants.

Rio's night-life offers everything from classical concerts to discos, and many of the bars have live music and singers. Most lavish are the so-called carnival shows such as the "Oba, Oba" which I visited. It was certainly spectacular with excellent samba singers and musicians, plus a chorus line of mulatto girls who outshone the best that Paris has to offer.

It took 90 minutes by jet (Brazil has an excellent internal air network) to fly from Rio north-east to Salvador de Bahia, the country's first capital. It was here, too, that most of the five million slaves brought from Africa were landed and the state of Bahia, which is about the size of France, has a strong African influence.

Salvador, which now has more than a million inhabitants, is a busy seaport, as well as the commercial and administrative centre of Bahia state. The old city has more than 200 churches, many dating from the 17th and 18th centuries, with several in ornate baroque style.



The cuisine of Bahia is distinctive, with much use made of *dendê* oil from the palm tree, along with spices and peppers. The dishes are cooked in clay pots and pans, often beautiful artifacts in themselves. Bahia claims to make the best *acaraje* in Brazil. This is a mixture of shrimp, crab and white fish combined with vegetables and rice, rolled in thick shredded coconut and deep fried in the *dendê* oil—quite delicious.

My last full day in Brazil was a memorable one. A colleague who speaks fluent Portuguese (a big help although English is widely used in Rio) hired a small car and driver (it worked out at about £20 all-in) and we drove the 40 miles up to Petrópolis, the summer capital founded by the Emperor Dom Pedro II in the middle of the last century. It is about 2,750 feet above sea level and so escapes the humidity of the coast in summer while enjoying the sunshine.

Once clear of the industrial suburbs of Rio the road winds through the lushest of tropical vegetation, twisting and turning to reveal spectacular panoramas at almost every bend. Banana sellers had set up stalls at various points and were doing good business.

Petrópolis's European architecture sets the scene for the 19thcentury part of the town. The cathedral, begun in 1882 but not finished until 1939, is in French Gothic style and from a distance looks as if it might have been built in the Middle Ages. The Imperial Palace, a charming neo-classical building, is now a museum housing many items from the Imperial days including a gold, diamond and pearl crown and Pedro's regalia of the Order of the Garter, conferred on him by Queen Victoria. His office is exactly as it was in 1889 when he was deposed to make way for the Republic.

Getting around the 19th-century part of Petrópolis can be done in style by horse and carriage. The atmosphere of this delightful city is remarkably European and in great contrast to Rio. It is certainly worth visiting.

Before arriving in Rio and several times while there I was warned about the high crime rate and the InterContinental Hotel where I stayed—and which I can heartily recommend—employed a team of security guards. Even along the popular beaches there are armed patrols and we were advised to steer clear of the *favelas* at all times. I used a bus a couple of times without feeling in any way threatened,

although again the advice was to stick to taxis.

I was still captivated by the place and the people, and would certainly recommend a visit. I look forward to going back and next time I shall include Brasilia, Manaus (1,000 miles up the Amazon) and the Iguaçu Falls (on the border with Argentina). And some day I shall go to Rio at Carnival time \bigcirc

Getting there: British Airways fly non-stop from Heathrow to Rio taking about 11½ hours overnight. Services twice weekly on Tuesdays and Thursdays. Current return fares first class, £2,530; Super Club, £1,670; Economy, £1,242, £1,087 and £635 with various conditions.

Visa: None required for British passport holders. Other nationals check.

Health requirements: None compulsory. Precautions against typhoid, polio and hepatitis recommended for Rio and major cities. Innoculation against yellow fever advisable if going to the Amazon basin; likewise antimalarial tablets.

Currency: Unit is the "cruzeiro". Current official rate, 14,200 cruz = £1. Due to high inflation the exchange rate changes almost daily. Notes and cheques can be changed at banks and major hotels at official rate. Much better value on the "parallel" rate; special bureaux for this in Rio and main cities. Take dollar travellers cheques. Numerous "black

The statue of Christ the Redeemer watches over Rio from the top of Corcovado, with the Sugar Loaf Mountain in the background.

market" exchange outlets, all giving rates much higher than the official and often the parallel as well.

Time: Three hours behind GMT.

Airport tax: U\$\$8.50 (subject to change). **Inclusive holidays:** Seven nights with bed

and breakfast in a hotel near Copacabana, £617 to £805 (Speedbird-Beachcomber). Seven nights with bed and breakfast, choice of three hotels, £677 to £878; additional

week(s), £119 or £133 (Sovereign).
Brazil Panorama—seven nights in Rio then
Iguaçu Falls, São Paulo, Brasilia, Salvador de
Rahia—14 nights in all £1 495 to £1 588

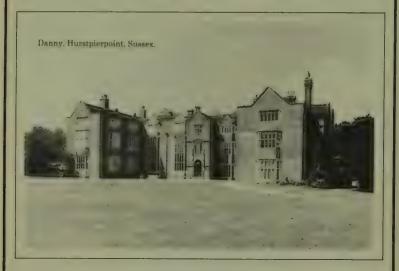
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ARCHAEOLOGY 3024

Roman London's great civic centre

The first phase of major excavations on the site of Londinium's chief public building is under way. John Maloney, Excavations Officer for the City of London, describes the background to the project.

Throughout 1881 to 82 an architectural artist, Henry Hodge, visited the sites on Cornhill of large-scale building works for the construction of Leadenhall Market and the buildings currently being demolished on the site immediately to the north (bounded by Gracechurch Street. Leadenhall Street and Whittington Avenue). Hodge carefully recorded the substantial and extensive stretches of Roman walls that were revealed, together with the ruins of the medieval Leaden Hall. Although not aware of the significance of the massive Roman building that had been unearthed, he produced a series of measured drawings and sketches-many delightfully finished in watercolour-which included general views of the site. detailed elevations and sections of walls and even drawings clearly differentiating the sequences of archaeological strata. The publication of some of these primary records during the First World War led in 1923 to the conclusion that the location of Roman London's chief public building, the basilica, had been discovered.

It was in the basilica that officials of the town council would have met to arrange the levying of taxes, to organize the provision of local services, and to dispense justice on behalf of the provincial administration. Modelled on the senate at Rome, the town council had, nominally, 100 members: only men over 30 years of age who could meet the property qualification were eligible. They were expected to contribute from their personal wealth to games, spectacles, public buildings and services. They probably elected two senior magistrates responsible for justice, and a second pair responsible for the maintenance of roads, buildings and public order.

The basilica served therefore both as law court and town hall. It has been compared with the City's Guildhall complex, which incorporates a great hall for public meetings and assemblies, rooms for the Court of Aldermen and Court of Common Council, courts of justice and administrative offices. The basilica probably also functioned as a convenient

meeting place for commercial transactions, as formerly did the Royal Exchange for example.

The usual arrangement of a provincial basilica was a great hall divided by colonnades or arcades into a nave flanked by aisles (the pattern adopted by Christian churches), with a raised semicircular floor at one or both ends of the nave forming a dais for the magistrates. On one side of the hall was a range of rooms, accommodating the council chamber, offices, the treasury and prison. On the other side, the basilica was usually an adjunct to a forum or piazza, enclosed on the remaining three sides by shops and offices set back from a continuous portico, forming the central market and meeting place.

By 1965 evidence indicated that a contemporary forum existed to the south of the basilica building, and that its southern range extended as far as the line of modern Lombard Street and Fenchurch Street. In 1968 one of the rare opportunities for archaeological excavation in the area provided firm support for this contention by revealing four parallel walls of this south range, bordered to the south by a major east-west road.

In 1977 further evidence of the basilica and forum was found in unusual circumstances when Post Office contractors dug a cable tunnel along the length of Gracechurch Street, coinciding with the level of the basilica and forum floors. The tunnel began well to the south of the forum, traversed the main east-west road, passed through the presumed site of the monumental entrance. crossed the forum courtyard revealing a centrally placed, possibly ornamental, pool, and proceeded across the great basilican hall, through the range of rooms beyond and out the far side.

It is widely accepted that the location and ground plan of the basilica and forum—at least in bare outline—has been established, and what a vast complex it appears to have been. It occupied an insula or "block" which was 169.4 metres (555 feet) or 570 Roman feet (4³/₄ actus—a unit of Roman measurement) and probably formed a perfect



square enclosing nearly 8 acres. The forum was very much larger than that of any other city of Roman Britain and the basilica was longer than any north of the Alps. More than 152 metres (500 feet) in length, it was about as long as St Paul's Cathedral and is only surpassed in Rome itself by the great Basilica Ulpia.

But, as impressive as these dimensions are, this imposing Roman civic centre is known only in the sketchiest of detail: there are a number of puzzling irregularities and important questions urgently need answering. Above all is the uncertainty of the date of its construction, though it was probably built between AD 90 and 120. No inscriptions have been found and very few coins and datable pottery sherds have been recovered from the layers associated with its construction. The period at which provision of a basilica and forum was made has important implications for the status of Roman London.

It is now well established that the original settlement on the site of the City began about a decade after the Roman invasion (AD 43) and that it developed primarily as a trading centre. Tacitus lends credence to this view in describing Londinium at the time of Boudicca's revolt in AD 60 as "crowded with traders and a great centre". He is, however, annoyingly vague about its status, remarking that it was "a place not indeed distinguished by the title of colonia" (a fully constituted settlement of Roman citizens).

An imaginary reconstruction of the Roman basilica and forum under excavation at Cornhill in the City. The vast complex covers an estimated 8 acres.

When Londinium was rebuilt after the revolt it apparently acquired some of the former functions of Camulodunum (Colchester), the original capital of the province of Britain, as indicated by the presence of the procurator (chief financial official), members of the governor's staff, and agents (plus a dedicatory inscription) of the provincial council for the state cult of Emperor worship. The civic centre was preceded by-and appears to have been built around—a large stone building of the first century which, it has been proposed, was an earlier basilica and forum. But it has also been pointed out that if the remains recorded piecemeal by five different observers on scattered building sites do represent a unified structure it might possibly have been a borrea (granary) or macella (luxury food market, in some respects comparable to modern Leadenhall Market).

What does seem clear is that by AD 122, when the Emperor Hadrian visited Britain, Londinium had become the capital perhaps in all but name and it would not be inappropriate if "he who was the first to build a wall 80 miles long to separate the barbarians from the Romans" gave official recognition to its status which was reflected by its grandly conceived civic centre. Its date aside, there are other fundamental questions to be answered. For example: was it all of one build; what did its interior and exterior elevations look

like; how long did it last and what major modifications, if any, were made during that period; what occurred on the site when the forum and basilica were finally abandoned or demolished?

So it was with keen interest that Brian Hobley, head of the Museum of London's Department of Urban Archaeology, learnt of the application for the Leadenhall Court redevelopment of the extensive site covering the east end of the basilica, for which Henry Hodge had left such estimable records. The developers, Legal & General Assurance Society, generously agreed to sponsor trial trench excavations within a standing building on a part of the site that would be inaccessible after demolition for reasons of stability.

During six weeks of strenuous excavation in January and February, 1985, Simon O'Connor-Thompson and his team opened up six trenches and examined archaeological deposits beneath the basement floor extending to a depth of 4 metres (13 feet). This was substantially more than expected and as the site is virtually on top of Cornhill it is amazing that the earliest Roman deposits should be found some 7.5 metres (24) feet) below modern street level. These consisted of three successive phases of timber buildings with associated floor and hearth surfaces, and this important evidence for the original development of the site is "safely" buried beneath thick levelling-up deposits dumped in preparation for the construction of the basilica. The variety of floor surfaces at varying levels already seen reflect the undoubtedly complex design of the basilica and may also be indicative of modifications. The demise of the basilica was represented by tile debris from the roof and the collapse of the south wall of the nave. This part of the site then appears to have been abandoned and may not have been reoccupied until the 10th century.

Apart from the trial trenches there has not been a controlled excavation on any part of the basilica, and as the Leadenhall Court redevelopment covers 20 per cent of the total area and represents the only opportunity for large-scale investigation its archaeological importance was beyond question. This has been acknowledged by Legal & General and English Heritage who are jointly funding the excavations. Whereas Phase II of the programme will lie wholly within the basilica, the current Phase I excavation is proving particularly interesting because it has provided an opportunity to investigate buildings across the road from the north wall of the basilica and so to examine the relationship between the basilica and the civic centre area generally.

In order to give the public an opportunity to follow the progress of these historic excavations a viewing gallery has been provided by Legal & General: entrance is free and via the Roman mural in Leadenhall Street \bigcirc

REVIEWS



THEATRE

Nickleby returns to Stratford

BY J. C. TREWIN

When contemplating this play from The Life and Adventures of Nicholas Nickleby, treble-dyed Dickensians will probably think now and then of Sir Mulberry Hawk, Lord Frederick Verisopht and Arthur Gride: even of the tepid Madeline. Yet I imagine that most of us will summon first Squeers (of Dotheboys Hall) and the Crummles family (on the road). with an occasional glance at the inconsequential Mrs Nickleby or the pompous Collector of the Water Rate, and a briefer one at the mannext-door, prodigal in vegetables, who wants to know how the Emperor of Tartary is faring.

Still, the gallant thing about the Royal Shakespeare Company's

swiftly phantasmagoric creation is that, in its second half, it does serve Dickens's relishing melodrama as honestly as it does his eccentric comedy. Certainly again I acknowledged the bravery on visiting this revival at Stratford-upon-Avon before it leaves for six weeks at Newcastle (from February 17) and an extensive tour of America. Although it may be perilous to be so faithful to the melodramatics, there has been in recorded history no more faithful version of Dickens in the theatre; the novelist has been allowed his head for nearly eight hours. Honour to the mosaicists: David Edgar, who has adapted; Trevor Nunn and John Caird, subtly imaginative directors: and a company that does practically as much as those celebrated originators in 1980.

Let me say that I am happiest with the part of the story that concerns the Crummles family's theatrical company whose goings-on in the old theatre at Portsmouth represent Dickens's absorption with the stage. At Stratford now, and—coincidentally—before Crummles thinks of crossing the Atlantic to appear before an audience "much devoted," he says in effect, "to the grand gesture and to the melodrama", we are shown the close of a redoubtable Romeo and Juliet which provides a

Eve Pearce, as Mrs Grudden, entertains the Crummles company. Mr and Mrs Crummles and Nicholas Nickleby, standing in the background, look on.

happy ending for all except Tybalt. The version might be named *This Way from the Tomb*; the cast, led by Nicholas's Romeo under his pseudonym of Mr Johnson, has a riotous 20 minutes or so. Undeniably it is neat to work in Smike as the apothecary—"Meagre were his looks; sharp misery had worn him to the bones."

Though I have never been a true Smike addict, on page or stage, the response of the Stratford audience to his scenes, from Dotheboys onwards, proved that Dickens-abetted here by Mr Edgar-knew how to tell the kind of story on which any naturally sympathetic house must dote. Thus, from the first brimstoneand-treacle routine, vengeance upon the Squeers family is eagerly awaited. Mr Edgar has expanded a hint into his revelation of the wretched pupils' ultimate revenge. Yet in the theatre this does not stir me as much as the appearance of the Crummles company, the most endearing group of "pomping folk" that ever performed a season "by popular demand", with the pump and two tubs worked into a new script. It was

charming of Dickens to dedicate *Nickleby* to the great Macready, who could not have been less of a Crummles himself, but who received the book with a friend's pleasure.

Because the Crummles clan occupies so relatively little stage time, I ought not to insist upon it; but it is, for me, the heart of Nickleby, whereas the plot's more urgent and growing alarums are simply Dickens bent on completing the last instalments of his serial. The players, unfailing, realize that if the novel is to have full stage justice it must be unified, however dangerous that can be in performance. The usurer Ralph Nickleby—"a little rough" says Kate in a blinding euphemism—is a personage acted by John Carlisle with the flintiest determination, even when revealed as Smike's father. Michael Siberry is, most gallantly, Nicholas, who behaves as a hero should, and who is for ever ours after his assault on Wackford Squeers (David Delve, as Dickensian a name as that of the part he plays).

Some of the people have to be grotesques; but the RSC keeps us from any too unprofitable pondering on the "Phiz" illustrations. We are safe with Tony Jay (a majestic Crummles), Jane Carr (certainly as Fanny Squeers), Frances Cuka as the gently twittering Mrs Nickleby, Pat Keen as ne sumptuously contralto Mrs rummles, Eve Pearce as Miss La reevy and the vocal Mrs Grudden; nd, for that matter, with the Hawk, crisopht and Gride contingent.

It is only plain gratitude to thank il who are concerned (I quote Mr 'urdle) with an insistence upon "a 'ompleteness—a kind of universal lovetailedness". If Curdle is pondering upon quite another technical matter, who will worry about that?

OPERA

Welsh surprise packet

BY MARGARET DAVIES

Welsh National Opera can always be relied upon to spring a few surprises on their annual visits to London. Their recent week at the Dominion Theatre opened with a production of Rigoletto by the Rumanian director Lucian Pintilie which is a companion piece to his revolutionary Carmen, brought to London two vears ago-rich in invention, some of it illuminating, some of it baffling, some of it amusing. One does not go to Rigoletto for laughs, but the sight of the Duke of Mantua fighting the flab in his private gymnasium, wearing a leotard that does little to conceal his spreading waistline, is irresistibly comic, while it strips the character of all romantic pretensions as he swallows pills and potions to prepare for his seduction of Gilda. This reminder of physical decay follows logically on the licence and corruption of the party scene, peopled with grotesque transvestites who abuse and maltreat Monterone.

The jester himself is ambiguously set apart from this milieu: he arrives during the Prelude, puts on his commedia-like costume, plays his part in the vulgar festivity, and then changes back to his street clothes. Rails of costumes hint at a theatrical setting but the idea is not developed. Rigoletto returns to his lavishly appointed palazzo where his daughter, an ice-maiden in a long, blonde wig, is locked away like a fairy-tale princess, coolly remote yet powerfully bound to her father. The Duke's arrival unleashes a passionate reaction as she first repulses him then responds to his attentions.

Thus far the production maintains a resemblance to Verdi: it is at the end of Act II that it starts to go its own way and the fog descends with the arrival of the coal, which is tipped through apertures high in the walls of the gymnasium. The action then seems to switch to the boiler room, where the characters sit around on the coal heaps and Gilda



Gilda and Rigoletto in the Act III boiler house of WNO's production.

meets her death by incineration (Hell fire?), only to emerge from the boiler, now dressed in white, and ascend the spiral staircase (her spirit soaring to Heaven?). Or have we drifted into *Faust*?

All of which provides plenty of food for thought, because in spite of Mr Pintilie's obfuscation the drama survives and is powerfully sung. Dennis O'Neill, who does not fear to send himself up as a slightly chubby tenor, sings with arrogant assurance as the philandering Duke, and Anne Williams-King brings a fresh, strong soprano to the passive characterization of Gilda imposed upon her. The Rumanian baritone Eduard Tumagian made an impressive début in the title role, revealing a voice of great warmth and tonal beauty, used with accomplishment, which deserves to be heard in more rewarding circumstances. Richard Armstrong's conducting emphasizes the thrust and drama of the music.

The Rigoletto design team, Radu and Miruna Boruzescu, were also responsible for the new Così fan tutte produced by Liviu Ciulei, another Rumanian theatre director, who was making his début with the WNO. The surprising aspect of this staging is its ungimmicky freshness

of approach combined with fidelity to Mozart and Da Ponte. It presents the ladies in a simpler background than they are often shown and is strong on domestic detail in its breakfast and bath scenes. Most important of all, the four youthful victims of Don Alfonso's wager convey a genuine emotional involvement in its outcome.

Elaine Woods is a Fiordiligi of distinction who delivers her arias with fine control and feeling; Laurence Dale, though suffering from a chest infection on the night, is a stylish Ferrando; Mark Holland's easy, supple singing contributed to a lively portrayal of Guglielmo; and Delia Wallis's experienced Dorabella lent weight to the ensemble.

I particularly enjoyed Andrea Bolton's strongly sung, earthy Despina, utterly free from the pertness that afflicts this role. Thomas Hemsley's veteran Don Alfonso reveals his interest in the proceedings through, the *scènes galantes* which he projects in front of the officers.

Gyorgy Fischer's finely detailed but large-scale account of the score emphasized the difficulty of maintaining a balance between stage and pit in the Dominion which is too large to be ideal for Mozart.

CINEMA

Hudson's ambitious epic

BY GEORGE PERRY

It is a curious fact that the American Revolution, the period of the late 18th century in which the 13 original colonial states became the Union, has never excited Hollywood. There are only two films of any consequence in which the War of Independence predominates, and one of them, Griffith's America, was made as long ago as 1924. The other was the Hecht-Hill-Lancaster version of a minor Shaw play, *The Devil's Disciple*, in 1957. Even Cecil B. De Mille, that legendary autocrat, who frequently confounded the accepted belief that history was not the stuff to generate queues at the box office, never got to grips with the birth of America.

But another producer, Irwin Winkler, who has made a reasonable pile from the succession of *Rocky* films, has now plugged the gap and, as costs were allegedly more reasonable on this side of the Atlantic, opted to make his film set during this American war on the soil of the old enemy, Britain.

The resulting work, Revolution, directed by Hugh Hudson, has been dealt with harshly by the American critics. The insensitivity of Colin Welland's cry "The British are coming!" on that night he won an Oscar for the screenplay of Chariots of Fire has rankled for some years. Both Sir Richard Attenborough and Alan Parker know this to their cost, each having recently made excellent films in American settings and seen them savaged by American reviewers. But have the Americans been fair, or are they allowing latent anglophobia to surface?

It would be ludicrous, however much we care what happens to Goldcrest, the British company responsible for getting it made, to claim that Revolution is flawless. There are serious deficiencies in the scripting. The intention was to make the war the background to a story of a plain man reluctantly drawn into the fighting. He has a double questto find his young son who has been recruited by the revolutionary army as a drummer boy, and to achieve a union with a headstrong American girl whose political commitment runs deeper than his own. It is often forgotten that the War of Independence, far from being over on that July day when the Declaration was proclaimed by the Second Continental Congress, was to last for another seven years. The action,

→ therefore, has a long timespan.

Hudson and his screenwriter, Robert Dillon, have tried to avoid the customary stereotyped love scene, but have gone too far in the opposite direction. It is hard to appreciate quite why the two stars. Al Pacino and Nastassia Kinski, are able to muster such passion when their encounters are limited to the occasional nod at each other across a sea of heads at some battle or other over the years. Pacino blasts his way through the film with an angry frown-there is a disturbing onenote intensity to his acting which is monotonous. Kinski is good, but muted, and throughout there is a feeling that her big scene is imminent. Alas, it never comes.

But Revolution impresses in its visual power. There is a tremendous sense of chaotic upheaval and movement, as a young, raw society of eager settlers musters to fight a large, well organized army, which initially cannot fail to give them bloody noses. But as the war drags on the Americans exploit their advantages. rain and the sharpshooting rifles used by squirrel-hunters to pick off British officers, while the Redcoat soldiers, demoralized and far from home, find that their supply lines are hopelessly extended. It is a war in many ways similar to that which the Americans fought in recent times in Ely and in staging the battle of York-generation.



Nastassja Kinski attends a dinner for British officers at her parents' New York home in Hugh Hudson's Revolution.

south-east Asia, but with their role such as their knowledge of the ter- changed. The battle scenes are superbly staged, and it is not hard to Chariots of Fire and Grevstoke, it is accept that this was how war in the late 18th century was waged.

The production designer, Assheton Gorton, has achieved a considerable feat in creating New York and Philadelphia from King's Lynn and town in Devon, where the scenery has been dressed to look like the Virginia countryside two centuries ago.

But atmosphere and action, no matter how vividly depicted, cannot overcome the film's deficiencies where human relationships are concerned, and in particular it is disanpointing that an actor of the calibre of Donald Sutherland, who plays an at the Wells apparently brutal British sergeantmajor, is given little chance to BY URSULA ROBERTSHAW develop the character to show that he really represents the professional soldier who cares for the men under him. The lesser parts are sometimes eccentrically cast. Annie Lennox of the Eurythmics plays a rabblerousing hoyden, John Wells is a Paisley-voiced new American. Richard O'Brien an arrogantly foppish British officer. We are told that George Washington is played by Frank Windsor, but his appearance lasts for but the blink of a millisecond. Revolution is not one of great and famous actors

Yet it is a brave film, and of Hudson's three to date, the others being the most unified, as well as the most ambitious. But sadly it tends to justify the traditional wisdom of the industry that films about the American War of Independence are not going to attract the high-school their matching tunics and cross-

BALLET

Athletics and elegancies

The recent Sadler's Wells Royal Ballet season at Rosebery Avenue showed Londoners two new works by the younger generation of choreographers, Susan Crow's Track and Field, for four boys and four girls, was danced to David Diamond's Rounds for String Orchestra composed in 1944 and commissioned by Dimitri Mitropoulos who requested "a happy work". The resultant score is jolly enough and so is the Crow ballet. As the title suggests, and as those historical epics teeming with Tim Shortall's designs, which include a backcloth with a running figure and finishing tape, reinforce, it is based on athletics. This theme has been explored by many choreographers with varying success: witness MacMillan's disastrous Olymbiad and, in contrast, Bintley's recent and delightful Choros. Crow's athletesall from the same team judging by bands-give only half their attention



to their sports, as they are diverted by the attractions and challenges of the better of the two novelties. It is certain intriguing sense of mystery. the opposite sex. The competitiveness of the two kinds of games being played form the theme of the ballet, which succeeds in holding the attention despite a surfeit of running on certo grosso. Lustig says that the of a pavane beautifully led by June all. It is up to those who love ballet to the spot and limbering up at the starting block. The work would have benefited from sharper dancing.

score gave him the idea of a garden Highwood. maze filled with living statues, and he achieves a work with formal ele-Barclay. The costumes-short, ec-of these two: they are both enjoyable.

Graham Lustig's Caught in Timeis gance, considerable invention and a under its director Peter Wright, to be danced to Walter Leigh's attractive Five girls and four boys are used; Concertino for Harpsichord and there is interesting grouping and use String Orchestra (1934), which is in of space, and a most graceful slow, the form of an 18th-century con- grave, middle section, in the style

A scene from Graham Lustig's new hallet Caught in Time.

centrically gathered tunics for the girls and a kind of close-fitting boiler suits for the boys, both splashed with colour or with touches of gold-are fine, but the set adornments are a mistake. A huge, glistening grey mass, rather like masticated plastic, bound with wires and incorporating arrowhead finials, is suspended above a dark backdrop, while downstage right is a strange rectangle of stone. also furnished with wires and arrow heads. The hanging mass, especially when it is lit with red floods in the last movement and appears molten. is most distracting and its symbolism, if any, is not apparent. As for the little hearth/altar or whatever it is, it takes up valuable stage space and at times seems trappy for dancing feet. The work is good enough to dispense with such irrelevancies.

Aballet company is ultimately only as good as its choreographers. It is therefore praiseworthy for SWRB, encouraging new exponents of this most difficult art by giving them performances. Already the talents of David Bintley, fostered by the system, have flowered to delight us support such efforts by going to see The ballet's designs are by Fiona new works. No hardship in the case

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The story of mankind

BY ROBERT BLAKE

The Triumph of the West

by John Roberts BBC, £14.95

This book expands upon the 13-part television series which John Roberts made for the BBC and which attracted a large audience. Mr Roberts was Vice-Chancellor of Southampton University and is now Warden of Merton College, Oxford. He has the distinction shared by Sir Walter Ralegh of writing a history of the world but, unlike Sir Walter who got only as far as 130 BC, he completed the task. Both the television series and the new book are in a sense by-products of the earlier work, but they are none the worse for that. The book is a masterpiece of clear narrative and condensation derived from a vast amount of reading. The sheer energy which must have gone into its production is in itself a matter of envy and admiration-all the more so for being combined with the time-consuming administrative duties of head of a first-class university.

The theme of the book is the impact of western Europe upon the rest of the world. There have been great civilizations elsewhere, some of them such as India, China, Persia and Japan surviving into the heyday of western ascendancy, others extinguished earlier by it. But all of them have been absorbed, converted and colonized by western attitudes and western ideas. It is true that the great European empires have now

vanished. Not a scrap of Africa, and only Hong Kong and Macao in Asia, are ruled from European capitals. Even the Portuguese, first in and last out of Africa, have abandoned their anachronistic colonies in Angola and Mozambique and would gladly get rid of Macao if Peking would allow them to do so-a paradoxical situation if ever there was one. But it is western ideas and technology which have made the subjects of western ascendancy capable of freeing themselves from western power and, despite all the talk of nationalist revolt against Europe, it is to Europe that the liberated peoples look for their values, behaviour, standards and culture.

There are two marvellously symbolic colour plates at the beginning of the book—a couple of self-made emperors, Napoleon I of France and the "Emperor" Bokassa of the Central African Republic who commissioned coronation robes modelled on those of Napoleon. And how odd it is to see the Speaker of the Zimbabwe Parliament duly dressed with all the form and style of the Speaker of the House of Commons, a black man in a black gown, white tie and wig. As Mr Roberts writes, "At times such new nations look a little like those Germanic peoples of the fifth century who gazed in amazement at the reality of the Roman world they had invaded and settled down to having their warlords take the title of Consul and to learn to

write—and so to think—in Latin."

Yet the process set in train by those peoples has 1,500 years later become the dominant theme of the modern world. "Politically speaking," as the author writes, "nationalism is the master-idea of the last century and a half." Its modern form dates from the French Revolution which "launched the idea of national sovereignty as a revolutionary principle not only in Europe but also in South America and the Middle East". It has been carried to what can seem almost absurd lengths. In Africathat most backward, dismal and impoverished of the five continents of the world—the boundaries drawn by the great powers of Europe in the "carve up" of the 1880s remain sacrosanct, though the nation states thus constituted bear no relation at all to geographical, tribal or religious identities. Lines drawn on a map by clerks in the Chancelleries of Europe a century ago have created an apparently unalterable pattern. Uganda, whose northern and southern inhabitants are about as different as the Chinese from the Scots, is a good example of the lamentable legacy the West could sometimes leave.

Yet, as Mr Roberts well shows, the effect of the West on the world has not only been decisive but on balance beneficial. Of course there was cruelty, casualness, corruption and condescension. But if the Europeans behaved as though they were a superior civilization, the reason

was largely because in one sense of the adjective they actually were superior. This was not simply because they happened to possess a technology which made them the conquerors both in peace and war. They did not possess it by accident. They possessed it through the inheritance of a whole attitude of mind which was more liberal, receptive, experimental and innovative than the outlook of those they defeated or exploited. The benefits of the balance are indisputable. To quote Mr Roberts on the advantages brought by the West to the world: "Those gifts included gentler standards of behaviour towards the weak, the ideal of a more objective justice, the intellectual rigour of science, its fruits in better health and technology and many other good things. . . In some places the mere bringing of settled order was by itself an unquestionable good... And they [the colonizers and missionaries] might claim that the most valuable gift they brought was the implanting of the idea that willed change was

"It is this last which seems to me the essence of what was done by western civilization." And despite such backward eddies as in contemporary Iran, he legitimately ends: "What seems to be clear is that the story of western civilization is now the story of mankind... "The West' is hardly now a meaningful term except to historians."

RECENT FICTION

Family life and love

BY SALLY EMERSON

Private Papers

by Margaret Forster Chatto & Windus, £8.95

World's Fair

by E. L. Doctorow Michael Joseph, £9.95

Losing Control

by Shirley Lowe and Angela Ince Macdonald, £8.95

In Margaret Forster's excellent new novel a daughter comes across her elderly mother's diaries and account of their life as a family. The daughter's truculent interruptions to the mother's account provide a commentary and perspective to the mother's more idealized portrait. It also gives this fast-moving novel some of its emotional intensity and interest: we want to know the daughter's side of every story. In that marvellous publisher's phrase, our interest in the two characters makes for a great "page-turner" as well as a moving and profound examination of family life and love.

The main character, the mother Penelope, recounts the story of her childhood in orphanages after being abandoned as a baby. Her longing for a family developed during that time: "No child in a Home ever underestimates the overriding importance of having a family. It meant more than simply having brothers and sisters, aunts and uncles. It was so much more extensive, stretching wide and deep, a complicated network of hidden strength. Family meant support, it meant belonging, it meant confidence, it meant claims..." She cries when she finds out that her fiancé Oliver has only an elderly

widowed mother; he is the only son of an only child.

Penelope has three children, all girls, the last born after she hears of the death of her husband in the Second World War. She also adopts one, Jess, after the mother dies in Oliver's hospital. She identifies with the abandoned baby. The story of the novel is the story of their lives—in particular that of the eldest, Rosemary, who reads through her mother's writing—and of the girls' relationship with their mother.

There is plenty of action and drama. The adopted child, who is neither as bright nor as happy as the others, dies when she accidentally drops an electric fire into her bath. Rosemary has an abortion and a still-born child. Emily, the youngest, has a miscarriage, a still birth and a nearfatal ectopic pregnancy, then loses her son in the Falklands. The other daughter, Celia, has an equally fraught time. All are well-drawn characters: Rosemary is wild, clever, rebellious; Emily is at first the loving

goody-goody who marries early but then rejects her marriage and her mother; Celia is the academic one who decides on a career in gardening and looks after an old drunk she loves.

In the centre is the mother, who is courageous and strong and has integrity and beauty. From the beginning-however sneering Rosemary's comments are about her mother's falsification and romanticization of reality—we know that the mother is on the side of the angels, in particular because she writes so well. She writes strongly, without bluster and deception, unlike Rosemary whose prose displays a much more superficial and less likeable nature. Novelists love those who write well, and it is noticeable that Rosemary's own prose improves as her character and her affection and understanding of her mother develop.

There are many excellent scenes. In particular Margaret Forster summons up well the life of the children and their mother under the domiration of the widowed and overpowering grandmother in her I righton house. The grandmother "ooked like a badly made, oversuffed guy on a bonfire, one you have would burn beautifully with all that straw in it".

She saves the finest moments for ne marvellous last section, in which osemary arranges to take her nother, now in her 70s, off to forence, and manages to persuade he other two daughters to come oo. The youngest, Emily, breaks lown in the graveyard where Elizaeth Barrett Browning is buried, and vhere Pen Browning's christening obe can be seen. Afterwards she ays she was overwhelmed "by the hought of love getting wrecked all he time, of it never really lasting". ler mother says after a little cough nd fiddling with the teaspoons that we "of any kind, was worth having or its own sake, for its own length of time. She said it might always get wrecked, or come to an end in one way or another, but she didn't see that this wiped out what had existed.

Put baldly like that, this sounds banal but with the skill of the accomplished novelist, Margaret Forster builds up to this statement which both confirms what has happened, and takes it a step further. The last pages are written by Rosemary. Her mother appears not to need to keep the "private papers" any longer; she has come to an understanding and acceptance of her daughters' own ways of life and routes to happiness.

The author of Ragtime, E. L. Doctorow, has written a new novel with the ring of autobiography. World's Fair is an account of a New York City childhood in the 1930s through the eyes of a boy and those of his mother, aunt and brother. It tells of the loopy Jewish grandmother who shares their apartment, of his time at school, at synagogues, and of illnesses. It is well written but without any gripping narrative thread apart from the changing fortunes of his parents as they move from apartment to apartment trying to keep hold of their dwindling money.

Losing Control is a bright and intertaining novel by two journalsts. It starts marvellously, with a series of charming notes from fashion editor Camilla Somers, to her staff and family. She is one of those "superwomen" who does everything well and is adored and admired. In her case the whole complex edifice is built on the clever exploitation of others—as often happens with successful people. But her delegating goes a little too far: she passes off her assistant's ideas as her own, her cleaner's food as her own, and keeps her husband busy with shopping and organization. That does not sound too wicked. It is her lies and deceptions to her child that make us long for the façade to crumble, which it does, most satisfyingly.

OTHER NEW BOOKS

The Domesday Book: England's Heritage Then and Now

Edited by Thomas Hinde

Hutchinson, £14.95

The Domesday Book, according to the Anglo-Saxon chronicles, was commissioned by William I at his Christmas Court in 1085 and virtually completed in 1086. It is a unique document, full of remarkable and fascinating insights into life in 11th century Norman England, the original preserved in fine condition in the Public Record office, but a bit of a closed book to most of us because it was written in Latin, and highly abbreviated clerical Latin at that, and because it refers to detail which is not now readily understandable-rents paid in sticks of eels or sesters of honey, for example.

This book provides a comprehensive explanation of this, our earliest public record, which was far more than just a fiscal record, though it was the tax element that gave it the name associated with Judgment Day, the final verdict against which there was no appeal. The county boundaries were not very different from those that survived until the 1974 changes, and the main section of the book is therefore able to set out county sections with brief descriptions and more detailed information of selected places, giving the Domesday references in understandable translations and an account of the changes that have taken place in the 900 years since the original entries were made. There is also a shorter gazetteer of places not dealt with in detail. As nearly all the towns and villages listed in Domesday still exist, the book provides a basic introduction to understanding our heritage.

Art of the 1930s: The Age of Anxiety

by Edward Lucie-Smith

Weidenfeld and Nicolson, £25

In this very well presented survey, neatly aimed to inform and delight the general reader while stimulating and provoking the expert, Lucie-Smith concentrates on the relationship between the creative artist and a society rent by the upsurge of Fascism and the lethal intolerance of Soviet communism. The resulting emphasis on figurative painting gives the book a welcome topicality, since today, too, art has swung away from the aestheticism of abstraction. No slave to conventional evaluations or classifications, he ranges through Latin America and Iberia and explores some less familiar but deserving figures in the USA and northern Europe. One striking revelation is the quality of the Mexican muralists, led by Diego Rivera who brought together such diverse strands as Cubism, socialist realism and the beginnings of the drip technique. Lucie-Smith sees a thread running from them to our own Stanley Spencer and David Roberts.

THIS MONTH'S BEST SELLERS

HARDBACK FICTION

1 Break In by Dick Francis

Michael Joseph, £8.95

Horse racing again provides an exciting background to a master of the game.

2 London Match by Len Deighton Century Hutchinson, £8.95

Last volume in a stunning spy trilogy.

3 **Hawksmoor** by Peter Ackroyd Hamish Hamilton, £9.95

Brilliant but violent novel of great power.

4 **The Bone People** by Keri Hulme Hodder & Stoughton, £9.95

This year's Booker Prize winner.

5 The Mammoth Hunters by Jean M. Auel

Hodder & Stoughton, £10.95

Third in prehistoric earth children series.

6 A Maggot by John Fowles

Jonathan Cape, £9.95

It promises at the start to be a masterpiece but by the end is a little less than that.

7 Secrets by Danielle Steel

Michael Joseph, £9.95

Behind the scenes in a TV soap opera.

8 Texas by James A. Michener

Secker & Warburg, £10.95

Chunky novel set in oil country.

9 Flashman and the Dragon by George Macdonald Fraser

Collins, £9.95

Flashman goes to China.

10 **The Good Apprentice** by Iris Murdoch Chatto & Windus, £9.95

The usual brilliantly complicated plot with good and evil fighting it out.

HARDBACK NON-FICTION

1 In Person: The Prince and Princess of

Wales by Alistair Burnet

ITN/Michael O'Mara Books, £7.95

The nicest sort of hagiography.

2 Guinness Book of Records 1986 edited

by Norris McWhirter

Guinness Books, £6.95

Indispensable for almost every argument.

3 **Blessings in Disguise** by Alec Guinness Hamish Hamilton, £9.95

Outstanding autobiography of a great actor.

4 Coronation Street: 25 Years by Graham Nown

Ward Lock, £7.95

If twice weekly on the box is not enough, here is an additional dose.

5 Goddess: Secret Lives of Marilyn Monroe by Anthony Summers

Gollancz, £12.95

Another entry in the Monroe bibliography.

6 One is Fun! by Delia Smith

Hodder & Stoughton, £7.95

Clever and useful cookery book for those who live alone.

7 Lester Piggott by Julian Wilson

Queen Anne Press, £12.95

A reasonably frank account of a great if prickly jockey.

8 Born Lucky by John Francome

Pelham Books, £9.95

A nicely written autobiography of the most successful steeplechase jockey in history.

9 Fringes of Power by John Colville

Hodder & Stoughton, £14.95

A treasury of Churchill stories by his longserving secretary.

10 **The Taste of India** by Madhur Jaffrey Pavilion, £14.95

Stunningly produced book showing all sorts of good taste.

PAPERBACK FICTION

1 **Strong Medicine** by Arthur Hailey Pan. £2.95

Torn between medical ethics, career and love.

2 Growing Pains of Adrian Mole by Sue

Townsend Methuen, £1.95

As if teenagers are not bad enough in reality!

3 Hotel du Lac by Anita Brookner

Panther, £1.95

Deceptively simple Booker winner of 1984.

4 Mexico Set by Len Deighton

Granada, £2.50

Second part of the spy trilogy.

5 Heaven by Virginia Andrews

Fontana, £2.75

The start of a new series of tear-jerkers.

6 Secret Diary of Adrian Mole, Aged 133

by Sue Townsend

Methuen, £1.95

Will it ever stop selling?

7 Woman of Cairo by Noel Barber

Coronet, £2.95

Lovely long read by a very old pro of a writer.

8 God Knows by Joseph Heller

Black Swan, £3.95

Witty interpretation of the Bible.

9 Goodbye Hamilton by Catherine Cook-

Corgi, £1.95

A sure-fire winner with a horse as main character.

10 **The Bear's Tears** by Craig Thomas Sphere, £2.95

MI6 head is framed by KGB.

PAPERBACK NON-FICTION

1 **Spitting Image** by John Lloyd Faber, £3.95

Rude book of the TV series.

2 Twinkle, Winkle by Gray Joliffe and Peter Mayle

Pan, £3.50

Another sort of rude book.

3 The Taste of Health by Jennifer Rogers BBC, £5.25

Chicken breast in ginger and other goodies.

4 Man's Best Friend by Gray Joliffe and Peter Mayle

Pan, £3.50

An earlier rude book.

5 Live Aid: The Greatest Show on Earth

by Peter Hillmore

Sidgwick, £7.95

Or how they played their way to millions for the starving millions.

6 Floyd on Fish by Keith Floyd

BBC, £5.50

Your chance to become a good fish cook.

7 Giles Cartoons 1986

Express Books, £1.95

As good and pungent as ever.

8 **E for Additives** by Maurice Hanssen Thorsons, £2.95

The dangerous things you unknowingly eat.

9 The Food and Drink Cookbook by Michael Barry

BBC, £2.95

Good tips from the BBC series.

10 Not Many People Know That by

Michael Caine Coronet, £1.95

Hundreds of offbeat facts and anecdotes.

Information from National Book League. Comments by Martyn Goff.



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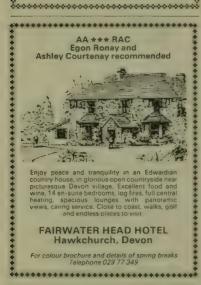
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An ancestral Rhine vineyard

BY MICHAEL BROADBENT

Wine in Britain tends to be associated with food: either as a preprandial aperitif—champagne, sherry or a crisp, dry white wine, depending on the occasion (and sometimes on the age and general proclivities of the host)—with the meal itself, or afterwards, as a cockle-warming after-dinner drink in place of brandy. Port springs readily to mind although old madeira is a glorious alternative. We do not, as a rule, think of wine as a casual drink to sit and talk over. which is why German wines-ideal for just that-are not in the same consumption league as claret, red and white burgundy and the ubiquitous sauvignon blancs.

To be honest, I do not often drink German wines with a meal, although I am an avid consumer, particularly in the summer months, of the finer *Spätlese*- and *Auslese*-quality estate-bottled wines and currently of those two excellent vintages, 1976 and 1983. They are such good value, a third or even a quarter of the cost of the equivalent quality wine from Bordeaux or Burgundy.

One man who is passionately, and most articulately, promoting fine German wine, not merely as a drink but as an ideal wine to have with is Erwein Matuschka-Greiffenclau. Mind you, he has a vested interest. Offhand I cannot think of a single family which has a longer, unbroken, tradition of vineyard ownership and wine making. The Knights of Greiffenclau, according to ancient documents. were selling wines to a monastery in Mainz as early as 1211 and their descendants are one of the few aristocratic families to maintain an ancestral seat in the heart of the German winelands. Yet Schloss Vollrads is anything but a sleepy historic monument, and the present Count, Erwein, does not sit on his laurels. The famous tower, illustrated here, was built before 1330 and occupied by the Grieffenclaus for some 350 years. It is still in use—I remember in 1973 attending a big international tasting there to celebrate the 80th birthday of Graf Matuschka, Erwein's father-although the family live in the big "palace" near by, built in 1650. Most of the 116 acre estate is situated just below the Schloss itself.

What sort of wine is produced? The Riesling grape produces white and basically light (that is to say not high in alcoholic content) wines with a delicate fruity flavour. The Schloss Vollrads range is surprisingly wide, from very dry to intensely sweet. The latter, of *Beerenauslese* and *Trockenbeerenauslese* quality,



The Schloss Vollrads tower in the heart of Germany's Rheingau district: its owners have been involved in wine for 27 generations.

can be made only in those years when the late autumn sun and mists from the Rhine combine to produce the *edelfäule* or noble rot which reduces the water content of the remaining grapes, increasing and concentrating the sugar. It is a very risky business. The production is small and the wines, particularly the *Trockenbeerenauslese*, very expensive. However, unlike châteaux in Sauternes, the German estates usually complete their main harvest before risking leaving a few vines to capture those elusive conditions.

Leaving aside the glorious almost once-in-a-lifetime sweet wines, how does one sort out the more commercial end of the range? Like other German estates, the wines are classified into four main fine-wine categories: Qualitätswein, Kabinettwein, Spätlese (literally late-picked, implying riper bunches) and Auslese (even riper, sweeter, more "select' bunches). It is not safe to assume that these merely run from dry to sweet, for a Spätlese or Auslese wine can have its higher sugar content fully fermented out, the wine being richer and more complex vet dry. Conversely, the lowest end of the quality scale is by no means necessarily dry; it can be on the slightly sweet side. Look out for the word Trocken on German wine labels. This invariably indicates that the wine is dry. Halb-Trocken (literally half-dry) is slightly sweet. But beware, do not confuse Trocken with Trockenbeerenauslese (dried out, selected grapes, shrivelled with noble rot). At least the price of the latter, either side of £50 a bottle, will

Schloss Vollrads goes one step

further, using different coloured capsules for each level of their quality wine range, with silver and gold bands to indicate dry and sweet. A plain-coloured capsule, without stripes, will be medium, with the slightly sweet fruitiness that most of us associate with German wine, and which I happen to like enormously: such an easy and pleasant drink to open casually at any hour of the day.

Count Erwein and I were fellow speakers at a wine weekend at the Castle Hotel, Taunton, last autumn, and I sat in on his Sunday morning talk and tasting. As well as admiring his fluency I was swayed by his enthusiastic advocacy, particularly of Trocken wines. With typical German thoroughness he has studied every aspect of the relationship of food and wine-not just his wine, all wines. His arguments were most persuasive. The trouble with most German wines is that if the winemaker removes the residual grape sugar, little is left, which is why I generally find most Trocken wines bland and flavourless. Certainly the samples he produced at the tasting caused me to change my views. But when he suggested that we should try a Schloss Vollrads Kabinett Trocken with our traditional roast beef Sunday lunch frankly I was sceptical. But he was absolutely right. The Trocken, with its crisp acidity, went perfectly with the roast beef and could even cope with the horseradish sauce.

A wide range of moderately priced Schloss Vollrads estate-bottled wines is carried by Eldridge Pope & Co, Weymouth Avenue, Dorchester DT1 1QT (0305 64801). It is well worth writing for their list, which is one of the best in the country O

RESTAURANTS

Savoy fare

BY KINGSLEY AMIS

When I go out for a meal I expect to enjoy myself at reasonable cost, not to learn anything or make any discoveries, except very incidentally. So I take the food and the drink as two important but not all-important parts of the package alongside service, surroundings and much else. In other words I am not a restaurant "critic" in the sense of one who goes in search of "exciting" new sensations, finds fault with a menu for being "unadventurous" or scolds the chef for not having stirred the pot with a sprig of basil. To hear such people talk you might think that good ordinary cooking was the commonest thing in the world, or at least in London. Food-and-drink writing, like writing about TV, is falling more and more into the hands of specialists, a tendency which in my sterling way I mean to resist.

In pursuit of which let me open this month's report by assuring any Martians who may happen to be visiting the metropolis that the Savoy Hotel is easy to find and its grill-room not hidden away within it. Pre-meal drinks can be had in an area inside the eating-room, always I think the most desirable arrangement. Here among the nibbles provided were home-made potato crisps, earning a plus not so much for gastro reasons as for effort. (Actually I would have swapped them later for packet ones if I could have had fresh mint sauce.)

Over the crisps we drank what was pronounced to be a superb Pussyfoot, or non-alcoholic cocktail, a glass of champagne and a Dry Martini. The glass of champagne was a large glass, no doubt charged for accordingly, but the barman had grasped the essential principle that big is beautiful. Along with who knows what else, I share with James Bond (the one in the books) a deep dislike of small drinks. But then we have the great Martini problem, which goes like this. A small Dry Martini served straight up, i.e. minus ice in the glass, soon grows warm, as any small quantity of liquid soon takes on the surrounding temperature, so asks to be drunk quickly. A large Dry Martini, and the one I got was large enough to silence all objection, warms up more slowly, but if you drink it at normal speed its second or bottom half will have ceased to be cold by the time you get to it. My usual solution, adopted this time, is to drink the large one at the rate of a small one. But

Encouraged in one way and another, as much as anything by the pleasant décor, not bright but not dark lighting and a friendly rather than grand welcome, we went to the table, and jolly nice it was too, with a semi-circular banquette giving a cosy booth-like feel, as with plenty of other tables, not just those by the walls. A glance at the menu, however, brought some little disquiet. I think I understand the case for writing "a strong game consommé enhanced with madeira and truffle-juice cooked under a pastry lid" rather than "game consommé" if not just "consommé", but I tend to feel more at home in places that keep the recipe in the kitchen. As it turned out, though, the starters we had were fine: first-rate oysters, entirely clean-non-woolly-in texture and full of the sea. served with half-lemons wrapped in muslin, which always strikes me as a bit poovy but does give you enough juice without soaking you up to the elbows. Less familiar, the smoked beef and ham with figs, moist and flavoury, was a model of



Sommelier Tony Carmona and Manager Angelo Maresca in the cosy surroundings of the Savoy Grill.

what a light, refreshing first course should be.

The main courses were rather more to and fro. One of our number, nothing daunted by a recent harrowing experience in Covent Garden, ordered venison and was rewarded for her valour with a fine dish of meat: tasty, tender, juicy. An accompanying oddment, apparently a conserved pear with what might have been truffle in it, found less favour. The partridge was perhaps not quite well enough hung, was on the rugged side but at least it tasted of bird, was not dry and had clearly been hopping and flapping around some time in its recent past, which I agree ought to be sayable of any game fowl, but experience teaches otherwise. I am less clear on the merits of having to carve your own meal on the plate. As for the leg of lamb, I should have had the saddle: what I got was tough if not boring, cut thick and awkwardly so that it looked messy, not a trivial point. Other opinions of it were less harsh.

The vegetables were disappointing: a single

plate of aubergine, courgette with that tang of tea, red cabbage and pallid, tedious "roast" potato, but very eatable chips came in a basket you could have eaten too if so minded. The wine was rather over-priced in my view, good nonetheless and expertly handled but served in a real basket, a bloody wine-basket or "cradle"—pure fiddle-faddle for a wine that throws no sediment, though now, it seems, entrenched everywhere.

As on this occasion, I am sometimes tempted to think that the service is not far off being half the battle. What we got at the Savoy Grill was the successful product of hard, conscientious work—not uniformly successful, perhaps, but any holes were quickly plugged and everyone was *trying*. The end of it all was that we came away having had a thoroughly enjoyable outing at, well, not wildly unreasonable cost, which is where I started.

Savoy Grill, Savoy Hotel, Strand, London WC2 (836 4343). Mon-Fri 12.30-2.30pm, Mon-Sat 6-11.15pm.

ETHNIC EATING

Gaylord

79 Mortimer St, W1 (580 3615)

The owners have an international chain of eight Gaylord restaurants and are India's leading manufacturers of icecream. The 20-year-old London branch has recently been redesigned and refurbished with pink marbled wallpaper and subdued spotlighting. It is comfortable, with air conditioning, white linen, Indian ragas on tape and smart service.

A vegetarian thali all-inclusive meal has been added to the menu which also offers quails cooked with spices and herbs, tandoori mixed grill and a selection of curries. The dal, lentils cooked in cream, and *kamal kakri*, Lotus root, were particularly tasty accompaniments. A takeaway service is available. Indifferent wine-list. About £30 for two

Mon-Sun noon-3.30pm, 6-11.30pm.

Korea House

10 Lancashire Ct, 122-123 New Bond St, W1 (493 1340/491 4762).

Appliquéd stained glass palm trees on a mirrored wall and bamboo patterned upholstery give an exotic feel to this comfortable basement hideaway. Added ethnic flavour is provided by the presence of inscrutable Korean regulars. The food, eaten with chopsticks and available à la carte or in a choice of set dinners at £17, is very good.

Starters include sang-sohn-chun, thin slices of fish lightly battered, and chap-chae, a fried vermicelli with diced beef and Korean mushrooms. The house speciality is bulgogi: either steak, pork or chicken marinated in a spicy sauce and brought sizzling to the table. Kim-kui is an unusual side-dish; the toasted paper-thin leaves of salted seaweed fizz and shrink in the mouth much

like Chinese prawn crackers. Drinks include wine, sake, spirits, ginseng tea and Korean barley tea which is served free of charge. About £35 for two.

Mon-Fri noon-3pm, Mon-Sat 6-11pm.

Le Petit Prince

5 Holmes Rd, NW5 (267 0752).

This cheap and friendly cafe in Kentish Town specializes in Algerian-style couscous. A dish of the basic semolina grain and a bowl of hot vegetable sauce costs £2.80 with a variety of extras such as meatballs, spicy sausage, lamb chops or a splendid, tender lamb kebab.

The décor is funky; non-matching tassled lampshades hang above pine tables which, when the restaurant is crowded, you are expected to share. The house Algerian wine Sidi Brahim at £4.85 is an appropriate accompaniment. From about £15 for two.

Tues-Fri 12.30-2.30pm, Tues-Sun 7-11.30pm. ALEX FINER

Modest coddling

BY HILARY RUBINSTEIN

Many people think of country-house hotels as opulent establishments, housed in castles or country seats, with substantial grounds, perhaps a deer park, and certainly a heated swimming pool and an all-weather tennis court. There are plenty of such luxurious hostelries around, and more open every year; the hotel industry seems confident that the tourist boom will continue. But alongside these grand houses are somewhat humbler abodes, installed in rehabilitated rectories and what used to be called gentlemen's residences. At the best of these places the welcome is every bit as warm and the attention to cosseting detail as assiduous; the rooms are likely to be smaller, as are the grounds and amenities and-most importantthe prices are significantly lower.

Woodhayes (pictured below) at Whimple is a good example of the country-house hotel in the mediumprice range. This Georgian house, with its seven spacious bedrooms, lies in a pretty Devon village, surrounded by apple orchards. Just off the A30, 9 miles east of Exeter, Whimple still has a railway station and, for those without a car, there are plenty of pleasant walks along deep narrow Devon lanes leading straight from the house. With a car, the glories of Exmoor and Dartmoor are within easy touring distance.

John and Alison Allen bought the house five years ago. To say that John Allen mollycoddles his guests might suggest that he is fussily attentive to their needs, which would be unfair and untrue. He is a tactful presence when his services are needed, but not one to foist his personality on anyone. But he does coddle you from the moment you cross his threshold—or even before, since at the sound of your approaching car

he or his staff may be waiting to welcome you and help with your bags. And how many hotels will offer the arriving traveller a pot of tea?

The hotel is maintained in spruce condition and everything works, the service is unobtrusively energetic, the food is generous and beautifully presented without being of gourmet standard, and the house wines are exceptionally good and reasonably priced.

John Allen understands that he is in a caring profession, as do the four other similarly sybaritic hotels listed below. Would that more hoteliers understood their business so well.

Woodhayes Hotel, Whimple, near Exeter, Devon EX5 2TD (0404 822237). Bed and breakfast £60 or £65 for two; dinner £17.50 a person.

Summer Lodge, Evershot, Dorset DT2 0JR (093 583 424). Outstanding food, service and comfort, in a pretty Dorset village. Dinner, bed and breakfast £35-£50.

Jervaulx Hall, Jervaulx, Masham, Ripon HG4 4PH (0677 60235). Handsome Victorian house adjoining ruined Cistercian abbey; warm welcome in beautiful, peaceful setting, close to the Yorkshire Dales. Dinner, bed and breakfast £36-£38.

Uplands Hotel, Haggs Land, Cartmel, Grange-over-Sands, Cumbria LA11 6HD (044 854 248). Dependable food and comfort in newly opened offshoot of John Tovey's renowned Miller Howe. Dinner, bed and breakfast £30-£40; 10 per cent service charge.

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The above prices include VAT and are per person, except where otherwise stated. Apart from Uplands none of the hotels adds a service charge.

Hilary Rubinstein is editor of *The Good Hotel Guide:*



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CHESS

Teaming up

BY JOHN NUNN

Although chess is primarily an individual game, team events form an important part of the international chess scene. The biennial Olympiads provide a rare opportunity for players from all countries, both strong and weak, to get together under one roof. Although the cosmopolitan atmosphere of Olympiads is very enjoyable, there has been a need for a more select team championship involving just the top countries. Thus the International Chess Federation (FIDE) decided to introduce a new competition, the World Team Championship, to be held once every four years. The inaugural event took place last November in Lucerne.

The method of selecting the teams was rather odd, with the result that such strong countries as Yugoslavia and the Netherlands failed to make it to the Final, while the USA, although qualifying for a place, decided not to come because of lack of funds. Thanks to Duncan Lawrie, the traditional backers of the English side, we had no such problems, but the proliferation of chess events is clearly putting a strain on some federations.

Despite the many absentees, it was still an interesting event. The final scores were USSR 37½, Hungary 34½, England 301, Rumania and France 28½, Switzerland 27½, China 27, Argentina 25½, West Germany 23½ and Africa 7. The placings were fairly predictable, the only real surprise being the poor showing of West Germany who were without Hubner, their top player. The following game was the best by an English player.

N. Short	H. Wirthenso
White	Black
Sici	lian Defence
1 P-K4	P-QB4
2 N-KB3	P-K3
3 P-O4	PxP
1	** 0.00

4 NxP N-QB3 P-QR3 5 N-QB3 6 B-K2 P-Q3 N-B3 7 B-K3 8 P-B4 B-Q2?

White has delayed the decision about which side to castle in the hope of inducing this type of error. If White plays 0-0-0 and P-KN4-N5 the bishop blocks the knight's natural retreat square, so Black has to waste time repositioning the bishop.

NXN 9 Q-Q2 10 QxN **B-B3** 11 0-0-0

11 P-KN4 might have been even better when 11...B-K2 is impossible because 12 P-N5 would win the KNP.

...B-K2 11 0-0 12 P-KN4

N-02 13 P-N5 14 P-KR4 R-K1 15 K-N1 P-N4 R-R1 16 P-R5

Black decides to defend passively against the kingside pawn avalanche, but even after the more active 16... P-K4 17 Q-Q2 PxP 18 BxBP N-K4 19 P-N6! BPxP 20 BxN PxB 21 Q-K3 B-N4 22 Q-R3 Q-B3 23 PxP P-R3 24 KR-B1 Short would have had a strong grip on the white squares.

BPxP 17 P-N6 PxP? 18 PxP

Opening the flood gates on the kingside 18...P-R3 was better to keep as many files closed as possible, when White would have to be content with a positional advantage after 19 B-B3.

N-B3 19 QR-N1 20 B-B3 R-N1 21 RxP P-N5 22 N-K2 P-Q4 N-K5 23 P-K5 24 Q-Q1

White's rooks are ideally placed for the attack, but the queen must be switched across to create really dangerous threats

...N-B6ch

Not 25 PxN? PxPch 26 K-R1 Q-R4 27 B-O4 B-R6! with a likely draw by perpetual check after 28 BxBP OxBch 29 NxQ B-N7ch etc.

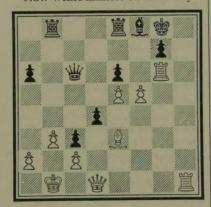
...PxN 25 Q-Q2

Black cannot create any further distractions on the queenside and White's attack crashes through.

27 P-B5! P-Q5

27...PxP loses to 28 RxB QxR 29 BxPch.

QxB Now White finishes off forcefully.



29 P-B6! PxB 30 R(6)-N1 KR-Q1

Black overlooks the threat, but after 30...R-N2 31 Q-R5 there is no defence against 32 P-B7ch RxP 33 Q-R7 (or R8) mate.

31 R-R8ch Resigns.

31...KxR and 31...K-B2 both lead to mate in two after 32 Q-R5ch



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Brenda Solomon had to sacrifice nursing training because

she contracted multiple sclerosis.

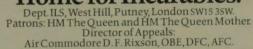
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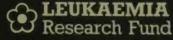
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BRIDGE

Questionable calls

BY JACK MARX

It is always tempting to point a moral from the result of some noteworthy hand. The right-minded may like to feel that virtue has been rewarded and sin at least reproved. Alternatively the cynics may choose to snigger that the exact reverse seems to have been achieved. But with some hands where such crimes have been committed it becomes hard to decide whether justice has been done.

This is a hand from match play where the bidding at the first table almost defies description. Perhaps rashly, I have attempted a commentary on it. At least six of the 15 calls made are open to question, though two of them could be said to be wrong beyond all question.

West North East South

1♠(a) 3♣(b)

DBL(c) 3♥(d) DBL(e) No (f)

No 4♠ DBL(g) RDL(h)

4♠(j) DBL(k) All Pass

a The hand lacks a classic foundation of defensive values for an opening bid, but the score and the hopeful majors would lead most present-day players to open.

b East's bid is already vindicated. Unforestalled, South would have made a blameless textbook opening of One Club. Bidding without the book, he has been let down by his own judgment. What does he say next if North responds Three Hearts? Vulnerable as he is, would not Two Clubs have sufficed?

c Horrible, but in its effect inspired!
"Never double anything unless you can double everything!" Like most slogans this is at best only half true, but it is not wholly false. A doubler should have at least one trick to contribute at any contract.

d Panic? Distrust of partner? Only North can enlighten us. But with so good a dummy, might not partner have been trusted to make Three Clubs?

e Why not? The enemy seem nicely trapped.

f Resigned but helpless.

g So you think you have escaped, do you? I haven't a really certain trick against you, but I'll show you!

h A happy landing, but need the

good news be so openly proclaimed and therefore shared with the enemy?

j A bit of a shambles! My own doing; I had better get us out of it.

k Two Aces! How can they make it? True, but a more pertinent question is, how many diamonds can we make?

So it all ended in futility. North-South can score 1,370 from Six Diamonds and can collect 700 from a sacrifice by East West. As it was, on a club lead, they scored precisely 100.

At the other table there were three passes before South opened One Club. His side then arrived without serious interference at Six Diamonds, East having inserted a second-round harmless bid of One Spade. Unwarned about the distributional storms, North after a spade lead set about establishing the clubs, only to be cruelly rebuffed on the first round. He could have succeeded by ruffing two hearts in dummy, returning to hand via spade ruffs and being content with only two eventual club tricks.

This is a hand that brought disappointment, this time to a defender.

↑ void Dealer East North-South
↑ 10842 Game
↑ K9843
↑ 93 ↑ K 107654
↑ AJ ↑ Q865
↑ J975 ↑ AK
↑ AQ652 ↑ 7
↑ AQJ82
↑ K 109
↑ Q63
↑ J10

East-West had climbed with no really excessive ambition to Four Spades.

Spaces.

East 1♠ 2♠ 4♥ No

West 2♠ 3NT 4♠

South, no doubt thinking that Christmas had come, gleefully doubled: but this is what happened. South's lead of Club Jack was won by dummy's Ace, a diamond to the Ace was followed by the finesse of Heart Jack, a diamond to King and a heart to Ace. After successive ruffs in clubs, hearts and diamonds, East had taken eight tricks. A fourth heart lead from East found South entangled in his own trump length, of which only three cards could be transformed into tricks, and these were the only tricks that defenders actually took. It was left to a teammate later to point out unkindly that South might have justified his double by choosing the right lead, if that is the right term, of Ace followed by Queen or Jack of trumps O

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